

DOWN BEAT

CHICAGO, DECEMBER 1, 1942

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TWO MORE BANDS IN SERVICE

Wage Ceilings May Take Radio From the Coast

End of Prosperity Seen If Stars Must Choose One Medium

Los Angeles—If the war lasts long enough it may, among other things, bring about a marked change in the radio set-up, a change that will be anything but beneficial for Hollywood radio musicians, who have experienced great prosperity as a result of the tendency to move the point of origin on big shows to Hollywood.

Doubling Caused Move

The big Hollywood radio boom of recent years was the direct result of the interchangeability of important screen and radio names. Many radio stars are movie stars and vice versa—for example, Bing Crosby, Bob Hope, Jack Benny, and a long list of other names who headline pictures and radio simultaneously.

Under the new \$25,000 wage ceiling the stars who have been doubling in pictures and radio will have to take their choice of one or the other medium, according to all indications, or work for nothing somewhere. Hollywood radio shows which depend essentially on guest stars drawn from the movie field and which are produced here solely for that reason may just as well move to New York or Chicago, which, except for the talent available here up to the present, have many advantages over the movie capital as radio production centers.

Whole Idea is Mess

The whole idea of the \$25,000 wage ceiling is admittedly a mess as far as the entertainment world is concerned. If the big entertainers should work for nothing or nearly nothing a large part of the time, as they will have to do to hold their box-office value, it merely means more money for picture and radio stockholders, since the Washington mighty minds have as yet put no limit on incomes except those derived from actual wages or salaries.

BLUE NOTES

By ROD REED

White Christmas came early this year—to the delight of everybody except the Nazis in Russia.

Typo of the week from a Hollywood col: "Trumpeter Harry James coming here for film musical, *Best Toot Forward*."

New name for juke boxes? Why not "Whirling Willies?"—Because if they whirl long enough they give you the willies.

With Bob Crosby quitting the maestro business it's hoped the Bob Cats will be taken care of by the ASPCA.

Leith Stevens is being sent to Australia by the OWI. This is the lend-Leith program.

Help Colonel Cut the Cake



Chicago—Helping Lt. Col. A. C. Larsen, commandant at the marine barracks at Great Lakes, cut the cake which symbolized the 167th birthday of the gallant marine corps are the four lovely King Sisters and their boss, Alvino Rey. The Rey band and the pretty Kings set a new all-time high on their first Saturday night in the Panther Room of the Hotel Sherman, where they are playing currently.

Kay Kyser Set On Tour Abroad

Will Pay Expenses Of Overseas Jaunt To Cheer Soldiers

Los Angeles—Plan under which Kay Kyser is to take his troupe overseas to entertain U. S. soldiers is out of the possibility stage and well on its way to being carried out, according to Paul Mosher, who is handling affairs for Kyser from Hollywood, while the band-leader continues his tour of west coast army camps.

Mosher said that Kyser had definitely decided to make the jaunt, on which he will pay all expenses himself, and that they were now at work on the big job of arranging the innumerable details.

One of the major problems will be in connection with Kyser's cigarette commercial. Mosher said the sponsors had indicated their willingness to give the band a leave of absence from the program but that it was hoped some method could be worked out by which Kyser could do the shows from overseas.

Clyde Hart Takes Billy Kyle's Spot

New York—Clyde Hart, pianist, who took over army-bound Billy Kyle's spot, marks the first change in the John Kirby band in the six years of its existence.

Eddie Condon Takes Bride

Eddie Condon, guitarist slated to head the first Coca-Cola overseas band soon to leave for England, married Phyllis Raye in New York City on November 16.

Special Edition For Ellington

New York—Disc-spinner Bob Thiele, who leaves for the coast guard shortly, is devoting the last issue of his magazine *Jazz* to the life and music of Duke Ellington.

Oh, Minnie!



Chicago—Cab Calloway is thrilled because he has just learned that one of the B25 bombers that have been tearing Rommel's panzer divisions to pieces is named *Minnie the Moocher*. Minnie, as if you didn't know, is Cab's brain child and his theme song ever since early Cotton Club days. His highness of hi-de-ho has wired the war department for permission to send the bomber crew a portable phonograph and an album of all the *Minnie the Moocher* and *Smokey Joe* songs. *Rube Lewis Photo.*

Merchant Marine Gets Phil Harris, Ted Weems And Both Their Bands

Chicago—Completed arrangements have been made, it was announced by band manager Bill Black and the Weems office here, for the entire Ted Weems band of fourteen members to trade civvies for the uniform of the United States Merchant Marine in the middle of December, playing their last civilian job on December 12.

Setup is probably the most ideal one made so far where the band is concerned. They will be on duty at the Basic Cadet School in San Mateo, California, where Ted will assume the rank of chief petty officer and the boys will become musicians second class. The men will be given regular duties at the school since the merchant marine does not authorize enlistment for entertainment purposes solely. However, they will be free every night from early evening. San Mateo is approximately 30 miles from San Francisco, which should allow for casals in that area.

The offer originally made to Ted allowed for only eight men, but was later altered to include the entire band.

Bill Black, manager, could not be included in the offer, but will enlist simultaneously with the band at New Orleans for duty in the quartermaster division of the army transport service of the merchant marine.

Artie Shaw Grabs Aces

New York—Additions and changes in the new Artie Shaw navy band spot Johnny Best and Ray Heath (Vaughn Monroe) on trombones, Dave Tough, drums, Turk Van Lake (Sam Donahue), guitar, Charlie Wade, tenor sax and baritone, and Ralph Lapolla, alto. Former Tommy Dorsey arranger, Dick Jones, will turn out scores for the band.

Scrap Shellac Ceiling Fixed

New York—The Office of Price Administration has come to the rescue of record manufacturers with a price ceiling on scrap shellac of 2½ cents per record or six cents a pound. With the "no new shellac after December 1st" edict of the government, scrap dealers had been shoving the price nonchalantly towards the sky.

Bob Haymes, Singer, Makes Screen Debut

New York—Bob Haymes, singer who has worked with Freddy Martin and Orrin Tucker, will make his movie debut in Columbia's *What's Buzzin', Cousin*, which also features Phil Harris and his band.

Los Angeles—Phil Harris, band-leader on the Jack Benny air show, has entered the U. S. Merchant Marine here, drawing the title of lieutenant, j.g., and is assigned to head a 25-piece band which will be stationed at Catalina Island.

Practically all the members of Harris' 15-piece combo entered the service with him on the same setup and will form the nucleus of the band he will "direct" at Catalina.

Harris will continue to appear on the Benny program "until further orders." Whether he would be able to use the members of his own band after they join the service unit (merchant marine, like the coast guard, is a branch of the navy) was not determined. Harris' bandmen weren't counting on it. They said they hoped he would be able to get permission to use "two or three" of them on each broadcast.

Harris and his band were to report to Catalina, which is about 20 miles out from Los Angeles harbor, on or about November 18.

Two Coca-Cola Bands to Tour

Company Doubles Plan to Entertain Troops Overseas

New York—Coca-Cola's plans for an overseas entertaining unit to tour overseas army camps, has met with such hearty approval that they are now planning on sending two seven piece units abroad instead of one. Eddie Condon has already been stated as the front for one group, but the other isn't set or announced as yet.

The salary for the men will be \$150 per week, payable upon return, plus all expenses abroad including transportation, food, hotels, and Coca-Cola. The personnel of the groups are planned as predominantly Chicago. First band will leave around Christmas.

Gorgeous Gale On the Cover

A former "Miss Chicago," the 20-year-old, blue-eyed blonde on the cover, Gale Robbins, left the Ben Bernie radio show over WBBM and CBS two weeks ago and went to the Twentieth Century-Fox studios in Hollywood to begin her movie career. Gale weighs 118 pounds, is 5 feet 3½ inches tall, and before entering radio sang with the orchestras of Phil Levant, Jan Garber and Art Jarrett. Her singing spot with the Ole Maestro in Chicago is being filled by Elisse Cooper.

Coin Machine Movies Halted By Petrillo Ban

Industry Objects To Being Classed With Juke Boxes

Los Angeles—All production of 16 mm. coin machine films came to a stop here as biggest firm engaged in this line, RCM (Roosevelt-Coslow-Mills), finished up the last of a series utilizing sound track recorded prior to July 31, date on which edict of Jimmy Petrillo put a halt to recording activities of all AFM musicians except those engaged in making recordings for the regulation 35 mm. movies.

Bitterness Expressed

Sam Coslow, the one-time songwriter who has been in charge of the production end of RCM, was expected to move over to M-G-M as a producer of short subjects. He preferred to make no comment on the situation other than that the RCM production schedule had come to a temporary halt.

Associates of RCM, which now maintains merely a skeleton staff (its highly skilled workers had no trouble finding other jobs) showed the usual reticence in being quoted on their views of the Petrillo ruling but there was plenty of bitterness in their voices in speaking of the fact that the music dictator had classed their coin machine movie projectors with juke boxes.

Sub for Juke Boxes?

Spokesman for AFM here said that Petrillo evidently regarded the 16 mm. filmicals as a substitute for juke boxes and a menace to campaign to end the competition of canned music with live musicians.

All-Star Band And Una Mae

New York—The new *Cafe Life* opened its doors three weeks ago, offering Una Mae Carlisle and the Cafe Life All-Star band as principal attractions. The band is under the hand of Roger Kay, Egyptian swingster, and really has an all-star line-up: Bill Clifton (Shep Fields), piano; Sid (BG) Weiss, bass; Artie (Jerry Wald) Ryerson, guitar; Jackie (Frankie Newton) Parker, drums; Lem Davis, alto; and Teddy Smith, trumpet.

Marcia Rice With Pastor

New York—Marcia Rice, vocalist last with Bob Astor, has gone with Tony Pastor's band, replacing Eugene Baird.

Carroll Joins James

New York—Jimmy Carroll, trumpet-arranger, has joined Harry James as a song-plottor.

Finds Romance in Hollywood



Hollywood—Here's Betty Hutton, Paramount's incendiary blonde, laughing and kicking up her heels over her recently announced betrothal to Perc Westmore of the cosmetic clan. No wedding for the duration, they state, but maybe that won't be too long, everybody hopes.

Gal Tooters Not Rushing To Join the WAAC Bands

Los Angeles—Campaign launched in Los Angeles last month to recruit gal musicians for WAAC bands has not been doing so well. This fact was readily admitted by Lieutenant Henrietta Horak, WAAC recruiting officer. Lieutenant Horak revealed that the campaign, which like the regular army and navy campaigns to recruit male musicians for service bands, was handled through Local 47 channels, had turned up the sum total of a gal bass drummer and a gal cymbal player at writing.

Difficulty of getting girl musicians for the WAAC bands is not hard to understand. Unlike male musicians many of whom rushed to enlist on the promise of being stationed in base bands for the duration rather than wait and take their chances in the draft, the gal tooters have no fear of being forced into some unpleasant, even dangerous, branch of military service. Furthermore there are more opportunities for girl musicians in private life than ever before. And many of those who don't care to play professionally figure they are more valuable to the war effort working in war industries—at darn good money, too.

Panassie's New Book Off Press

Hugues Panassie's new book, *The Real Jazz*, just off the press, does a happy job of contradicting statements made in the French critic's first book, now out of print, entitled, *Hot Jazz*. Panassie explains the contradictions by a change in ideas on certain subjects after several years further study of records and bands.

It is strange that as the book comes out in America, France is undergoing its most strenuous moments since World War I and the author is somewhere within its uncertain boundaries at this time.

Auld Lang Syne



New York—Yessir, auld lang syne, and ain't it beautiful? Janet Blair, *My Sister Eileen* sensation, duets with Bob Allen at the Hotel Pennsylvania. Both sang with the Hal Kemp band originally, with the gal going on to screen fame, the boy to front his own band.

Donahue Has Operation

Hollywood—Al Donahue, band-leader, recuperating at his home here after an operation.

Razor in Detroit

Detroit—Ray Razor, pianist, opened at the Baker Bar here three weeks ago.

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Goodman, Dunham Band Plays 30 Years in Spot

Hollywood—Definite schedule of bands to play the Hollywood Palladium has been revealed by Maurice Cohen, president and general manager, upon his return from New York. Current is Gene Krupa, who'll be followed the last week of December by Tommy Dorsey. Then Benny Goodman comes in for his first Palladium engagement. Either Sonny Dunham or Casa Loma will follow in March. Charlie Spivak is set for September and Woody Herman has a return ticket in July.

DAR Cancels Marian's Bid

Washington—Executive committee of the D.A.R. withdrew its invitation to contralto Marian Anderson to sing at a war relief concert at Constitution Hall here.

The singer, accepting the invitation originally, stipulated that there should be no Jim Crow seating arrangements at the show. Mr. Fred Hand, the hall's managing director, wrote back that he was sorry the singer had not accepted the invitation as offered.

Third Marriage In James Crew

New York—Proof that Harry James has the most romantic band in the business is shown in Corky Corcoran's marriage November 28th to Betty Pastore to make the third marriage in the James crew within the month. When even the men succumb, man, you know it's murder!

Corky, 17-year-old tenor saxist, met Mrs. C. (nee Pastore) at the Meadowbrook last year while he was working there with Sonny Dunham's band. The bride is from Newark, New Jersey.

Edison Canteen Wants Lee Crane

New York—Lee Crane's band has been offered a "for the duration" contract at the Hotel Edison's Victory Canteen for service-men.

Rex Downing Now Master at Arms

Chicago—Rex Downing, Joe Sanders' manager, who has been with the band from the old Coon-Sanders days, is now Chief Master at Arms of Company 1477 at Great Lakes Naval Training Station here. He entered Great Lakes for training early last month.

Two Kings and a Queen



New York—Happy little group at the Hotel Lincoln, with Tony Pastor, Mrs. Maria Kramer and Harry James, royalty from the kingdoms of tenor saxes, hotels and trumpets respectively. There was another character in the original shot, a piano player called Mix, but we nixed him out for reasons of state. He was right at Harry's left, if you'd care to know where he was nixed out at.

Band Plays 30 Years in Spot

Leader Inherited Orchestra and Job From His Father

Sydney, N. S.—Something in the way of a record takes place here this fall when Charlie Hillocoat celebrates the thirtieth anniversary of the founding of his orchestra. . . The band was organized in 1912 by Charlie Hillocoat Sr. who conducted until his death in 1927. . . The work was then taken over by Charlie Jr., who has led



Charlie Hillocoat, Jr.

it successfully ever since. . . To make the record even more impressive they have played for thirty years in one ballroom. . . At the present time it is one of the most popular jump bands in eastern Canada. . . Line up at present is Alex Jones, Merle Hyde, Frank McKnight, saxes; Orville Roberts, trumpet; Sterling Haines, piano; Jack Hawthorne, bass, and Charlie Hillocoat, drums and leader.

Musicians in east coast Canadian ports are getting the opportunity these days to bash with some of the top flight dance men of the U. S. who are now serving with Uncle Sam's Navy. . . This opportunity to mingle and jam with such good men should reflect in their playing.

Jackie MacKenzie, manager of the Strand ballroom, New Waterford, has enlisted with the Canadian navy and will leave on November 24. Sammy Dubinsky, former Emilio Pace tenor saxman, reports that Bernie McKinnon and Athol McDougall have joined his unit. McDougall, by the way, is one of the nation's best tram men.

—Allan MacDonald

Lil in Beloit

Beloit, Wisconsin—Lil Armstrong opened at the Rendezvous here recently.

Freddy and His Strings



Los Angeles—Here's a shot of Freddy Martin and the string section of his orchestra, now playing at the Ambassador hotel. His latest Victor disc is *A Touch of Texas*, from the motion picture, *Seven Days Leave*.

King Broadcast Brings in Flock Of Instruments

Boy Scouts Collect Donations of Public In Response to Plea

Chicago—"The results of our recent nation-wide broadcast for instruments for army camps are tremendously gratifying at this time," Captain Wayne King of the Sixth Service Command Special Services department told *Down Beat* here late last month as the Boy Scout collected returns started pouring into command headquarters.

Still Need More

"We wish to express our appreciation to the many people donating instruments and to those who have helped collect them for us. We still need many, many more instruments and we are counting upon many more people to donate idle instruments in the near future in order that our boys at camp may have the music they want and need," Captain King said.

At the present time, Boy Scouts all over America are collecting instruments in a campaign started

Nice Harmony at Commodore



New York—Here's Vaughn Monroe and the Lee Sisters, laying a little smooth vocal harmony lightly on the customers at the Commodore hotel, which has practically become Vaughn's home territory as a result of long repeat engagements.

in a broadcast over Mutual network November 10 sponsored by the Music Industries War Council. Captain King also expressed thanks to the musicians who responded to *Down Beat's* editorial plea for instruments printed October 1.

Give Instruments!

Any musicians who have unused instruments... even those in need of slight repairs... are urged to donate those instruments for use in army camps. The army bands need the instruments! The men want them.

Instruments may be sent to *Down Beat*, Captain Wayne King, Special Services Division, Sixth Service Command, New Post Office Building, Chicago, or may write to Mutual Broadcasting Company or the Music Industries War Council, 20 East Jackson Boulevard, Chicago, for Boy Scout pickup.

Libby Holman Sings Real Blues

New York—Libby Holman, blues-singer, who opened at La Vie Parisienne recently, is using Josh White, guitarist, as accompanist. The ex-torch-tuner has been building up a new repertoire with White and puts the emphasis on real blues and folk songs rather than the Tin-Pan-Alley variety.

Freddy Nagel Opens in K.C.

Kansas City, Mo.—Opening in the grill of Hotel Muehlebach is Freddy Nagel and his orchestra, making his first appearance in K. C. Featured with Freddy is chirp June Howard. He has a fine band, strictly on the sweet side.

One of the better spots just outside K. C. with a really jump crew is Melody Lane. The solid crew includes three of Jay McShann's old men, and is headed by Oliver Todd, who plays fine horn.

Following its new plan, the Plamor ballroom has been having at least two name bands a month... In the middle of a four-week run at the Drum Room is Earl Smith and his Sun Valley orchestra... Continuing at Tooties Mayfair, which is becoming the spot for all K. C. musicians, are the Streamliners, and Mortain's, since the "4 Tons" have left, are looking for a good solid combo... —Don Rose

Dick Grayson Sings With Blue

New York—Blue Barron, who opened at the Hotel Edison recently, has newcomer Dick Grayson covering the vocals.

'Stage Door Canteen' Gets Four Name Orks

Los Angeles—Not to be outdone by Republic studio, which has three bands—Count Basie, Freddy Martin and Ray McKinley, lined up for its *Hit Parade of 1943*—Sol Lesser has signed four for appearance in *Stage Door Canteen*, the big musical he is producing for U. A. release and from which all profits are to go to war charities.

Variety of Style

The four name outfits signed represent the four most widely separated parts of the musical compass; they are Benny Goodman (swing), Guy Lombardo (schmaltz), Xavier Cugat (Latin-esque), Kay Kyser (what have you).

Talent roster is heavy with big

musical names. The music team of Rogers & Hart will do a special production number. Johnny Green is writing the music for a special number of Gertrude Lawrence, who is doing her own lyrics.

More Good Writers

Al Dubin, ace Hollywood lyricist (*Lullaby of Broadway*) has been teamed with the veteran melody mixer Jimmie Monaco (*You Made Me Love You*) to turn out half a dozen special songs.

Freddie Rich, well known in the radio and dance field, is functioning as general music director and will baton the studio recording orchestra.

The *BEAT* covers all the music news from coast to coast.

Here's Bobby



Bobby Sherwood (above) and his orchestra, which opened at the Glen Island Casino, is the newest aggregation to hit the New York sector. The band rode into town amid a wave of enthusiastic predictions as a result of its *Elk's Parade* platter (Capitol), which is rated as a juke-box favorite.

Bobby plays guitar and trumpet in a smooth and flowing style. As a matter of fact, he was Bing Crosby's "personal" glitter-box thumper for two years. It may also be recalled by dial twirlers that he directed the orchestra on the Eddie Cantor radio show some years back. Until he organized his own band, Sherwood had been devoting most of his time to playing with various studio orchestras in Hollywood.

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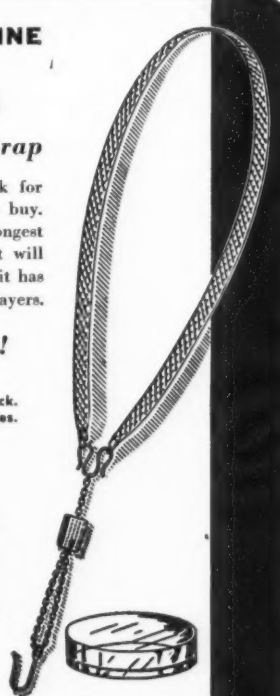
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'Chicago Style All Bunk Bud Freeman Asserts, 'Ain't No Such Animal'

by DIXON GAYER

Chicago—"I don't know where the phrase 'Chicago style' started. It's absolutely ridiculous!"

Thus did Bud Freeman, acclaimed by many as one of the originators and finest exponents of 'Chicago' jazz, blast the time honored and time argued phrase under which he became famous.

"This so called 'Chicago style' could just as well have started in Kalamazoo or Milipitas as in Chicago. It isn't the style of Chicago or any other city. It's true that a style was developed, but it was developed by about fifteen or twenty men who had the same thoughts about music . . . a bunch of sincere musicians who had a habit

ability, and an utter disregard for commercialism.

"In our youth (a bunch of us went to school together and we all knew each other from our interest in jazz) we were schooled on the New Orleans Rhythm Kings. They brought a new kind of music to us. It was something that we had never heard or felt before. We didn't know what it was . . . didn't even realize that it was to any extent Negro. All we knew was that it had a feeling to it and that we liked it and wanted to play like that.

Davie Dug the King

"That was in the very early days when the Negro bands hadn't really begun to develop out of New Orleans and Memphis. There were some colored bands who had come up the river and migrated to Chicago, that's true, but they weren't developed, organized bands then. And another thing, they were playing in places that we weren't supposed to go as kids.

"One day, though, Davie Tough went out to a south side spot called Lincoln Gardens to hear Joe Oliver's band with Louis Armstrong, Lil Hardin, Johnny St. Cyr and Kid Ory. The next day when we saw Dave, he was about to go crazy over the band so, of course we all had to go out to hear the band.

Saw Louie Develop

"At first we didn't understand the music. We didn't know if we liked it or not. It was a more vigorous music than the Rhythm Kings and it was really quite a lot different. Although we were at first confused by Joe Oliver's band, we soon decided that it was the thing so we took up their style and dropped that of the Rhythm Kings. When Louis left Joe and started playing on his own at the Sunset with Earl Hines, we followed him and saw him really develop there.

"Then about that time, just to confuse things more, Bix Beiderbecke came along with a still different style to exert the greatest influence that any white man had on us. All in all, take, if you can, a composite of, first, the New Orleans Rhythm Kings who planted the seed, and then Joe Oliver, Louis Armstrong, Bix, Jimmie Noone (who is now playing at the Garrick Stagebar here) and Bessie Smith. Our style, 'Chicago style,' came from all of that.

Gives Mezz Credit

"I think that our style and our success individually depended as much upon a fellow by the name of Mezz Mesirov, as it did upon

His Trade-mark



Chicago—The cigar really is the trade-mark of the Ole Maestro, Ben Bernie. He never is photographed without it, rarely broadcasts without it, if the sign in the WBBM studios here can be believed. Queerly enough, Ben never has been sponsored by a cigar maker, had plenty of trouble trying to smoke cigars when he sold them on the air, did a little better with a pipe when he was broadcasting for a smoking tobacco.

all of the musicians put together. Mezz never spent enough time on his instrument to make the splash that he could have, but he understood what we were doing and what we wanted and he gave us more inspiration and influenced us more than it seemed any single man could ever do.

"Mezz was as outspoken and vigorous a fellow as I have ever known. I remember one time when he took me up to introduce me to a big shot in the music business. Mezz said casually to the fellow, 'Mr. Blank, I want you to meet the greatest saxophone player in the world.' That's all there was to it. I immediately got a job. That was the way that Mezz worked. He had a wonderful way of talking. He could convince anyone.

Two or Four Beat?

"And if Mezz ever got sold on a person or a band, he was sold. There was never a half way point to the thing. He used to drive us hundreds of miles to see a band or a new musician. It's funny how much his encouragement and interest did to give us confidence in ourselves and our style.

"As to the style, there has been a lot said about whether it was two beat or four beat style. It was neither. The whole point of the style was its spontaneity. It was two or four beat as the drummer felt it. Our style was a driving style, more on the beat than others. It was as typical of the Negroes as we could make it. That was what we were striving for.

Names Some Names

"There has been a lot of development since that time. We all know more about music than we did then. But I still think that the style was essentially right. I'm still using a modified version of it

CHICAGO BAND BRIEFS

Bud Freeman, playing the finest tenor of his career, is set for one of the Coca-Cola overseas bands, leaving time not yet announced. He packed the Sherman on his four day inter-band job and is still pulling fine crowds in the Monday night sessions. Bud is so thoroughly sold on Chicago this trip that he swears he will return when the war is over to spend the rest of his days playing Chicago jazz in Chicago.

Boyce Brown is back at the Liberty Inn on North Clark playing his usual fine alto. . . Dorothy Donegan still at Elmers and draw-

ing better crowds every night. She got a nice play as did *Down Beat* in Time late last month. . . Buddy Franklin, ex Chez Paree maestro, is taking over at the Rice Hotel in Houston, Texas. . . Lee Norman, colored six piece combo, slides through town around Christmas for a pair of USO shows, one at Navy Pier and another at the Naval Training school at 87th and Anthony.

Kenton to Sherman

Neil Bondshu, San Francisco maestro, doing a nice job on society stuff at the Blackstone. Neil was formerly featured on piano and arranged for Carl Ravazza. . . Stan Kenton comes into the Sherman hotel on the fourth. . . Three Bits of Rhythm out of Elmer's for Max Miller, Shorty Cherock quartet. . . George Sims, baritone horn with Henry Allen, Sr.'s brass band many years back in New Orleans, died here last month. Red Allen, Henry's son, attended the funeral for his father.

That's All, Pops

Shorty Cherock had a nice audition for the new Band Box. Two of his men neglected to show for the audition. Jack LeMaire is playing the Band Box. Shorty gave up his combo. That's all, brother. . . Coleman Hawkins is back in town out of work. . . Fats Waller through town again on his way back from Canada. . . Billie Holiday and Gladys Palmer insist that everything is hunky dory and that there was never any fighting between the two. Gladys insists that Billie is her favorite singer and a real gal. . . Incidentally, Gladys Palmer left the Garrick for a job in Grand Rapids, Michigan. . . Nettie Saunders took Miss Palmer's place . . . this is not good.

Bud Freeman went to New York late last month for a concert at Town Hall which featured his horn, but returned in time for his scheduled Monday show at the Sherman. . . The three Make Believes are in the Chicago theater for two weeks following the Andrews sisters. Should be little short of a panic with their fine imitations of the Andrews.

Basie and Barnett

Count Basie played the Oriental theater with Thelma Carpenter on vocals as an act. The show was excellent. . . Charlie Barnett followed. . . The Harlem Highlanders will probably replace Jimmy Noone upstairs at the Garrick Stagebar come Christmas when Louis Jordan comes in for his stint replacing Red Allen and Jay C. Higgins botham.

South Side news via Onah Spencer, *Down Beat's* sepiat correspondent: Jimmy Yancey at home now but still playing the music that made him famous. . . Ben Webster wants it known, for those who seem to say differently, that he and his wife are getting along but solid. . . Jasper Taylor, originator of the "washboard bands" and former W. C. Handy drummer, reminiscing his over a hundred old 10 cent store discs, now museum pieces. . . South Side's Embassy Club is now featuring Sunday afternoon jam sessions. It's 11900 South at 5 p.m.



Bud Freeman

of forgetting about mere money where music was concerned . . . and not even all of them came from Chicago or developed here. How do you get 'Chicago style' out of that?

Liked Rhythm Kings

The style that did grow up was the style of those men and could have been the style of any other men in any other part of the country who had our same burning interest in good jazz, good playing



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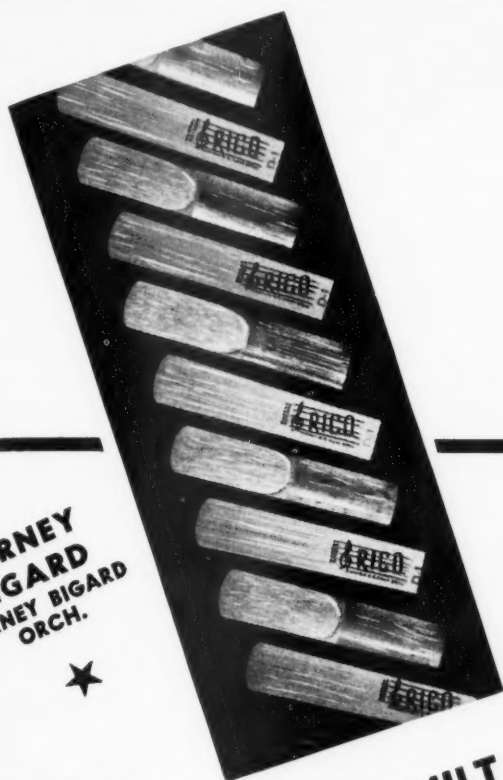


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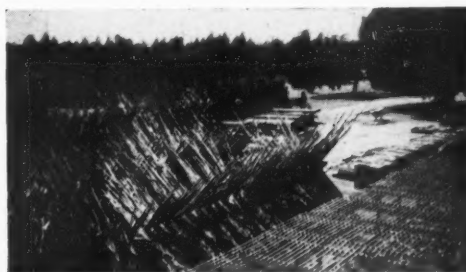
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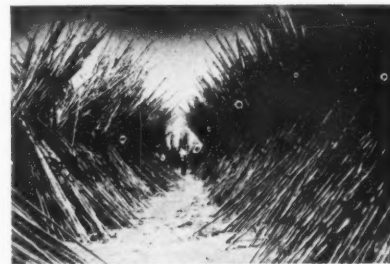
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Did Bob Crosby Outfox His Band?

Down Beat Air Shots and Discs Reach Fighters

Title Picked by War Department for Its Name Band Programs

Hollywood—Down Beat is on the air. But only America's fighting men abroad and on the oceans hear the program as it is sent out, every week, via short wave on more than 40 different beams to doughboys and sailors everywhere.

Your Paper Honored

The program features a name band every week on a 30-minute transcription. Handled exclusively by the overseas division of the United States war department, the title "Down Beat" was selected as representative of the billion-dollar American dance band business. Capt. Charles Vanda, former Pacific coast program director of the Columbia Broadcasting System, is the officer in charge.

On his last day at the Hollywood Palladium, Jimmy Dorsey was the "Down Beat" band. With Harry Mitchell handling the splicing chores and Bob Eberly and Helen O'Connell delivering lines along with boss Jimmy, the program was transcribed and this week is being broadcast over and over again to men in the service abroad.

Send Out Discs, Too

The war department not only beams short-wave shots but also presses hundreds of recordings of the "Down Beat" program. Small groups of men, some of them completely isolated on tiny islands, then are dropped records by airplane along with newspapers and other gifts. The soldiers then may play the recordings on specially-constructed portable phonographs. The "Down Beat" program is

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Sponsor Hopes To Keep Leader, Rose, On Radio

Los Angeles—Music director's spot at KHJ (Don Lee-Mutual network) formerly held by Dave Rose, now in the army air force and stationed at the Hal Roach studio here in a motion picture unit, was still unfilled at writing, with indication that permanent appointment would not be made until the station concludes current negotiations with Local 47 on new staff ork contract.

Leo Arnaud took over the baton on the California Melodies, which was pushed to a new high in musical interest under Rose. Rose retired from his baton assignment on the Ginny Simms-Philip Morris show (NBC) immediately following his enlistment, but producers of the show continued to use his name, being careful to say "Dave Rose's orchestra"—not "Dave Rose and his orchestra." Lou Brink was directing the ork at writing.

Meantime, war department had been contacted with request that Rose be permitted to continue his radio activities, at least on the Ginny Simms show.

not heard at all in the states, the enterprise being a strict military deal. Not all the transcriptions are made in California, Captain Vanda said. It depends, he says, on where the big name bands are playing. Scripts invariably contain a lot of jive talk and background and anecdotes on the guest band-leaders.

Juke Box Lights Draw Dim-Out Fine for Cafe

Los Angeles—Among those who drew fines of \$25 and up for violations of dim-out regulations now in effect in Los Angeles and all other west coast cities was the proprietor of a cafe on East First Street here who permitted the brilliant interior lighting effects of a juke box to shine through the front window of the establishment.

The BEAT covers all the music news from coast to coast.

She Still Reads Down Beat



Hollywood—Dona Drake has just completed work in *Road to Morocco*, next will be seen in Paramount's *Star Spangled Rhythm*. The former Rita Rio hasn't swung a baton since she disbanded her girl orchestra a couple of years ago and began the movie career which is blossoming nicely. But, as she proves in this picture, she still digs the Beat regularly to keep posted on former musician friends.

May Have Used Film Contract As Ace-in-Hole

Gil Rodin's Departure Seen As Cause of Leadership Friction

Los Angeles—Hollywood interests close to the affairs of the Bob Crosby band were as much in the dark as anyone else on future of the outfit, which was reported several times during the last month to be on the point of breaking up.

Signed with M-G-M

Neither Bing nor his brothers Everett and Larry knew for certain just what was going on or whether the reports of the dissolution were true or untrue.

One certainty was the fact that Bob Crosby, around whose name the band's publicity and "name value" has been built (Gil Rodin, now in a coast artillery unit, was the actual leader of the co-op that owned the band) has a personal contract with MGM studio and reports there around the end of this year.

Radio Deal Hinted

It was hinted that Bob also has a radio deal pending in Hollywood and had offered to use the band or any of its members who wished to return here with him. This would mean a complete change from the old relationship under which Bob was merely a "figure-head." General indication was that when Gil Rodin bowed out as helmsman of the outfit there was a psychological clash between Bob Crosby and the bandmen as to who was most important—the "name" front-man, or the band. Bob, with the MGM contract in his pocket evidently turned up his ace-in-the-hole and said: "Here you are, boys. You go to the coast with me as leader—and I mean leader—or I go to the coast alone and you go on your way."

AGVA Sets Up 6-Day Week Rule in L.A.

Los Angeles—The American Guild of Variety Artists, AFL union controlling entertainers other than musicians appearing in niteries, has followed Local 47, the musicians' union, by establishing six-day week for AGVA performers appearing in niteries in this jurisdiction.

The two major hostleries, Ambassador and Biltmore hotels, have always operated their supper rooms on a six-night basis.

'Thanks Pal,' But Louie's Not In

Los Angeles—Office of William Le Baron, 20th Century-Fox producer who will be associated with Irving Mills in the making of *Thanks, Pal*, all-Negro movie musical, denied that Louis Armstrong had been signed for the opus. Story that Armstrong had been signed appeared in a local Hollywood trade paper, included item to effect Armstrong would do three old jazz standards dating back to his New Orleans period.

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Glamor Background for Sunday Sympho Series

Los Angeles—An interesting experiment in selling symphony music to the public was to be launched here November 22. On that Sunday night and on nine succeeding Sunday nights members of the Los Angeles Philharmonic orchestra take their places, not on the stage of the musically sacrosanct if stuffy old Philharmonic Auditorium, but on the trickily lighted, beautifully decorated stage of the Earl Carroll theatre-restaurant.

For a 10-week series of Sunday nights the big, world-famous nitery, noted for its display of the most lovely and most nearly undraped gals ever lured to Hollywood with the offer of a screen test, will be dedicated to the art of the world's great composers.

Radio Tie-Up

Credit for the innovation goes to a radio mind. The Philharmonic is signed for 10 broadcasts this season on the Standard (oil) Symphony Hour (NBC). The symphony series will be presented from the Carroll theater. In addition to the broadcast the orchestra will present a full evening of music for the event. Admission to the concert is set at \$1.65 per person. After the broadcast and during the balance of the concert patrons may partake of Mr. Carroll's re-

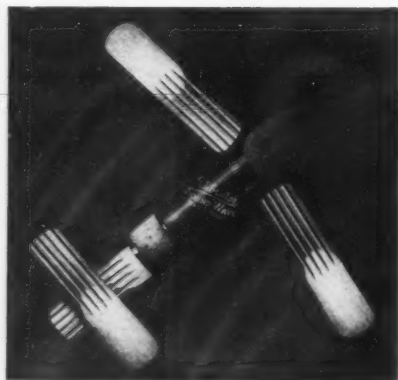
freshments, anything from a cocktail to a full dinner with all the trimmings, to the limit of their pocket books or good judgment.

First four concerts will be under New York's John Barbaroli. Musical fare will be somewhat lighter than the ordinary Philharmonic programs but, according to the sponsors, "no jazz—no Ellington—no even Gershwin."

And Stan Thought Job Was Permanent

Waterloo, N. Y.—Just as Stan Sell's contract was beginning to look definite (he was in his eighth year straight), the Franklin Hotel here discontinued their band policy and caused the Sell band to untangle their beards from the bandstand and change spots. They are now playing in the Gould Hotel in Seneca Falls, N.Y. The band members don't like to travel and Stan says it will be a good month before they recover from the change.

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Coast Club Ops Cross Fingers On Gas Ration

Musicians Get No Special Consideration, Will Be Hard Hit

Los Angeles—Nitory operators, theater managers, musicians — everyone connected in any way with the amusement profession awaited the advent of gas rationing here with crossed fingers. A temporary postponement from November 23 to December 1 granted in this territory gave rise to stories that there would be a further delay for what Los Angeles regards as its "fatal" hour, but as days passed with no word from the rationing powers that indicated a reprieve, the feeling grew that this time the rationing powers really meant business.

Many Angelenos are convinced that the gas rationing idea "simply won't work here." They say "it's utterly impossible. We simply can't have it."

But it looked very much like they were going to get it.

Musicians Out of Luck

In spite of pressure brought on the rationing authorities by the musicians' union, the authorities have refused to grant any special rationing privileges to musicians. Members of the musical profession who rely chiefly on "jobbing dates"

Wildes Make 'Em All Wild



Hollywood—Lee and Lynn Wilde, curvaceous twin songbirds formerly with the Bob Crosby band, make their film debut with the band in *Presenting Lily Mars*, M-G-M's picture starring Judy Garland and due for release soon.

will have to get to their jobs as best they can. It may mean the end of long jaunts to out-of-town spots 50 to 60 miles away.

Nitory Men Waiting

Nitory operators, especially those with spots in outlying districts, are making no predictions, are just sitting back and waiting to see what will happen. Some hope they will get more business, as people who used to like to "drive somewhere" will now have to do their pleasure seeking close to home.

hear it is really beginning to get interesting as a musical organization since Frankie Carle was put in charge.) . . . Vocalist Dave Street left the Freddie Slack band; suddenly, and seemingly without many explanations. . .

Notings Today

Paul Wimbish now working for Civil Aeronautical Authority, but still maintaining his office with his associate, Space-grabber Knowles Blair, on Sunset Blvd. . . Casa Manana inaugurating "Dance-Til-Dawn" sessions on Saturday nights (meaning Sunday mornings) for the benefit of swing-shifters. Culver City spot is not inconveniently located for workers from North American (Inglewood), and two Douglas plants (El Segundo and Santa Monica).

Guitarist Teddy Bunn, aided and abetted by Ray La Rue (piano) and Leo Watson (funny noises and funny faces), who are now the Three Spirits of Rhythm, took over at Chuck Greenberg's Boursin Cafe. They also appear at Chuck's Sunday afternoon jamborees. . . Understand that Chuck, who took on some good lively boys with the mits (Baby Arizmendi, Henry Armstrong, etc.) before he got into the cafe business, is getting ready to put on the uniform of Uncle Sam.

Speaking of scrapping, notice from daily papers that Bandleader Jimmy Grier, visiting Burbank, Calif., police station at invitation of management following altercation at home of brother (tenor man) Art Grier, insisted on giving "rassling" lessons to cops and fellow-guests at the Valley houseguest, and was finally handed a haymaker by a guest who did not want to take "rassling" lessons, only wanted to sleep. Following a rather poor night's rest Jimmy posted bail and departed. . . Paul Whiteman goes to the Palace Hotel, San Francisco, starting January 10; will commute to Hollywood for his air shows. . . Dave Gould, movie director, is organizing a light opera company here; plans to use a name band in the pit—something new. . . Pianist Les Barnet, now located at Ft. McArthur, will marry Screen Actress Linda Harper, just as soon as he can get a one-day furlough.

Jelly Roll Morton Discs Released by 'Jazz Man'

Los Angeles—the Jazz Man Record Company issues a new set of records this month and Mr. Jimmy Petrillo need have no worry as to whether they were recorded after his well known August 31 deadline. They were recorded well before the deadline but just how long before is something the intellectuals of jazz can argue about, for these platters consist of four previously unissued solo recordings by the late Jelly Roll Morton, who died here in Los Angeles over a year ago.

Titles are *Honky Tonk Music*, *Winin' Boy Blues* (a different version than that on General label), *Finger Buster* and *Creepy Feelin'*. Like all of Jelly Roll Morton's piano solos, these records are

either unspeakably corny or glorious examples of the purest kind of jazz, depending on the musical viewpoint of the listener. One thing certain is that they are not only authentic Mortons but some of the finest samples of his work.

For Jazz Man Record Company, now operated by Mrs. Marili Stuart while her husband Dave Stuart navigates in the Ferry Command, it is the biggest achievement since the release of the first records by Bunk Johnson, famous old-time jazz figure who taught Louis Armstrong how to play.

LOS ANGELES By HAL HOLLY BAND BRIEFS

Los Angeles—The William Morris office, whose coast headquarters are headed by "Tiny" (300-pound) Fishman, grabbed an MCA account by spotting Ozzie Nelson to follow Joe Reichman at the Biltmore Bowl December 24. . . Incidentally, Ozzie is listed in the

October Musicians' Directory, published by Local 47, as "EN-LISTED". Ozzie would like to know where they got that information. . . It's Dick Stabile after Jan Garber at the Trianon, opening December 22. . . Harlan Leonard, whom we hailed in our previous column here, following his opening at Zuccas' Terrace, Hermosa Beach, came in from the beach spot to open at Zuccas' Hollywood Casino November 19, replacing Anson Weeks. . . On the same night, Benny Carter was due to make his first west coast nitory appearance in Billy Berg's new spot, the old Swing club, remodeled and enlarged for the occasion. . . The Zucca boys figure that small bands will be the best bet for their beach spot after the gas rationing hits the area (December 1). They were dickering with Wingie Mannone, who, it seems, would like to return to California again. . . Jean Goldkette's Charioteers will share the Hollywood Casino billing with Harlan Leonard.

Krupa Clicks

Gene Krupa, always popular in Hollywood, connected with a bang on his opening night at the Palladium, setting a new record for Tuesday night openings at the Sunset Blvd. dancery (which was celebrating the second anniversary of its own debut) that topped King James' Tuesday night opening by a reported 500 paid admissions. Total attendance was actually almost 1,000 above the James opening, but some 500 passes were included. Reason for the large amount of paper put out for the opening was due to the big call for free ducats from movie biggies, who are always accorded this "cour-

Fire Wrecks Club

Chicago—White's Emporium, south side spot recently closed in a Chicago vice raid, rumored due to reopen under new name and management, burned late last month. It is said that the damage will make further use of the hall impossible.

tesy" by Hollywood niteries. Their presence is considered (and is, if they are important enough) an asset to any opening night. Big receptions went, as usual, to Roy Eldridge and Anita O'Day; also a big hand for the ex-Miller man, Ray Eberle.

Bits About Bandsmen

Barney Bigard, is not, as someone reported, working with Les Hite at the Louisiana. He played a few nights with Les to help him out until Les lined up a replacement for one of his men who departed. . . Buddy Rich, getting in his last kicks as a civilian before reporting to the Marine Base at San Diego (for "boot camp," the rigorous initial training that all marine recruits get) sat in with Freddie Slack for a few nights at the Casa Manana. . . Freddie, who gives way to Horace Heidt December 9, is set for another picture assignment in RKO's next Fred Astaire opus. . . (Note to our Ed: You were right to blue-pencil our allusion in November 15 copy to "Horace Heidt and his Musical Blights." The Heidt band isn't really that bad. In fact, we

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Bob Crosby Band Finally Falls In

Latest Release Of Two Stomps Brings Praises

Mix Says Sugar Foot and King Porter Are Really In There

by Mike Levin

For some weeks, every mail has brought in angry howls of protest at my reviews of the Bob Crosby records. The band's followers claim: 1. That I don't know good two-beat jazz when I hear it. 2. That I'm waiting to be bribed. 3. That I'm a hopeless square. 4. The same, doubled in spades.

Along with these billet-doux come threats ranging from head-bashing to invitations to sweat this column out for me in the hope that I may learn by good example. To my accusers, greetings. Their frothings are both expert and interesting. I'm delighted to see a band retain the intense allegiance from its fans that the Crosby mob does. I know that I would fight just as heatedly for Duke and Norvo.

But it's one thing to fight for a band that you feel plays fine music, and another to yip the instant your pet outfit is put on the grid-dle. The Crosby band in the past has made some magnificent records. Lately, however, and all broadsides to the contrary, I still insist that the band has sounded leaden and lifeless, the rhythm section shaky, the solos too often a melange of ideas the men have recorded before, and (not the band's fault) the tricks picked hopelessly hill-billy.

This week, however, and with an unblemished conscience, I can skip to the other side and plant a real rave on the Crosby kissers. Dour as this column sometimes sounds, I'd much rather boost a band's records than cut them. Anybody would. But with the Crosby headliner out this week, it's no question of looking for stray items to salute. Both *King Porter Stomp* and *Sugar Foot Stomp* are amongst the best sides the band has done.

Paced by Floyd O'Brien, Jess Stacey, Eddie Miller, and Yank Lawson, they have guts, enthusiasm, and jazz to spare. Both use much the conventional format that

has framed these two jamtunes for years, with *Foot* getting far better Ray Bauduc drumming than usual, and Nappy Lamare giving Matty Matlock's clarinet wonderful guitar backing.

Porter gets hunks of that eternally driving Lawson horn. The man not only plays his share of brass, he's a one-man rhythm section as well.

If Crosby had more records like this every week, I wouldn't have to put on my sharp steel vest before digging the morning mail.

Dance

Claude Thornhill

I'm Gettin' Tired So I Can Sleep and Rockabye Bay (Columbia)

It's just as well that Claude broke his band up two months ago and joined the Navy. While these two sides aren't the better of the things his band did, they still point out how tough it would be for the average "fillin'" sideman to crack his book. Another month and

Thornhill probably would have been put in 4-F from the strain of trying to hold a reasonable semblance of his band together.

Kay Kyser

Moonlight Mood and Can't Get Out of This Mood (Columbia)

First side is listed as being sung by the Glee club. If so, they should sing more in tune. A good muted brass section carries the middle of the new DeRose tune.

Freddy Martin

I Get the Neck of the Chicken and Can't Get Out of This Mood (Victor)

Typical and okeh if you like the band. Tubby rhythm could stand a little cleaning up, though—as also could the lead reeds.

Johnny Jones

I Had the Craziest Dream and Moonlight Mood (Hit) *Moonlight Becomes You and Ticketyboo*

Only thing of interest about these platters is that these are two of the sides that Eli Oberstein "bought" after the July 31 dead-

Really Smooth Picture, Jack



New York—This is what you call a really smooth picture. The suave Leonard Joy, Victor recording chief, while singer Dorothy Kirsten puts the charm on record critic Bob Bagar. Bagar columns for the N. Y. World-Telegram, was invited for the cake-crunching when Victor announced Miss Kirsten's new operetta album.

line. Listen to them and see if you can tell who "Johnny Jones" is. I can't.

Tommy Tucker

Kille Kille and Conchita Lopez (Okeh)

Columbia as usual right up to the minute with a couple of next month's hits. These tunes are so old that it's a little unfair to judge Tucker on them. Also *Kille* is one of my pet gripes as a tune. Don Brown and Amy Arnell, a very pretty girl, sing the lyrics.

Glen Gray

Carry Me Back to the Lone Prairie and Tall Groves the Timber (Decca)

More of Decca's cowboy hit parade. The Kapps have evidently found this a formula that sells.

Swing

Benny Goodman

Six Flats Unfurnished and Why Don't You Do Right (Columbia)

Wish I could say that this was good, but it isn't. There's nothing wrong with it, understand, but it's like countless riff platters that Benny has made before. I don't think standing still artistically can be defended on the grounds of commercialism, especially when you have Benny's dough, talent, and prestige. And if BG says that



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Top Drawer Discs

Hot Jazz: Bob Crosby's *Sugar Foot Stomp* (Decca)

Swing: Bob Crosby's *Russian Sailors' Dance* (Decca)

Vocal: Peggy Lee on Benny Goodman's *Why Don't You Do Right* (Columbia)

he is sticking to easier things on account of the war, he's equivocating because this record was made before the sideman situation was what it is now. John Walton plays a couple of good sax passages sounding much like Sam Donahue in places.

Reverse, an old Lil Green blues, is in many respects the best Peggy Lee has done. Didn't like it on first hearing, but further spinnings show that the queer phrasing is not corny, but rather designed to bring out the intrinsic nature of the tune. In as much as Peggy can't shout 'em in the Bessie Smith tradition, she has to find some substitute, and this works as well as any. Only trouble is that once in a while she sounds a little too facile, and has a touch of shaky intonation.

Bob Crosby

Anchor Aweigh and The Caissons Go Rolling Along (Decca) *Russian Sailors' Dance and Vultee Special*

First two are another in the series of service marches swung lightly that the Crosby crew have been turning out. These are okeh with good touches of Matty Matlock clary. *Dance* comes out with a trombone entrance a la Elman and includes a good bit in the second chorus. This isn't bad adaptation of the classic Gliere dance, though I still claim swinging classics is strictly a hungry proposition at best. *Vultee*, listed as being authored by the whole Bob Crosby band, starts out as a boogie,



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Novelty

Decca *Christmas Carols*

Columbia *Christmas Carols*

First has Tony Martin and Judy Garland, second has the Lyn Murray singers. I prefer the second by far. Not only are the tunes more familiar and better recorded, but the chorus is infinitely preferable to Garland and Martin, both of whose voices are too weak for this sort of thing.



Vocal

Royal Harmony Quartet

Praise the Lord and Pass the Ammunition and Marchin' Thru Berlin (Down Beat)

This is the first series of new recordings by Keynote, a firm which has previously stuck to collectors' classical works and records of political note. It is also the first a capella disc made with no musicians after the AFM recording ban. The Golden Gate Quartet could give this bunch cards and spades. This isn't bad for a first shot and the surfaces are much better than most of the large commercial companies.

Merry Macs

Sunday and I Wanna Go Back to West Virginia (Decca)

Sunday's still a good tune, and the Macs handle it neatly, save for a rather brutal baritone bit.

Ink Spots

Mine All Mine and If I Cared a Little Bit Less (Decca)

Mine is by far the least irritating of the Spots records in the past two years. Humorous and rocks for a change, and there ain't any of that FINE high falsetto tenor.

Tony Martin

I Had the Craziest Dream and Don't Ask Me Why (Decca)

Tony's singing here is much weaker than anything I've heard lately. He should make a hell of a navy man, though.

Dinah Shore

Manhattan Serenade and You'd Be So Nice to Come Home To (Victor)

The best record of this tune yet released.

Barry Wood

Everybody Ev'ry Payday and March for the New Infantry (Bluebird)

This is the first record made with musicians after the deadline. Done for the Treasury per Petrillo, it's a melodic reminder to kick through with that 10% when the cash comes around. The orchestra is directed by a Leonard Joy. Reverse is a good marching song, but (Modulate to Page 9)

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Nashville Hotel Reopens Room For Dancing

Nashville, Tenn.—The Commodore Room of Hotel Andrew Jackson, closed for over a year, reopened for dining and dancing with Freddie Shoemaker and his orchestra as the house band. Jack Coffey's ork played a one-week stand at the Nashville hostelry, coming here from the Ansley in Atlanta.

Snooky Lanson is now being featured as the Stork Club's singing star, appearing with Adrian McDowell's orchestra. . . . Jack Gregory has taken his orchestra into the Iris Grill. Gregory is spotlighting the piano playing of June Paschall.

WSM is staging a full-hour show each Sunday afternoon in War Memorial Auditorium for the benefit of service men on week-end leave. Under the title of *National Life Canteen*, the broadcast-stage show features Francis Craig's NBC orchestra, with Cecil Bailey, Eloise Leslie and Bob Johnson as vocalists.

Bandmaster J. H. Sturges of the navy has been in Nashville recruiting negro musicians for the bluejackets musical aggregations.

Newt Richardson, WSM saxophonist, has enlisted for the air force band at Maxwell Field, Alabama. . . . Malcolm Crain, WSM valveman, enlisted in the navy for assignment to one of its musical units. . . . Dick Wolever, formerly of Arlington Hotel ork at Hot Springs, Ark., is taking over the sax chair in Charles Nagey's orchestra formerly occupied by Brooks Kirk.

—Tommy MacWilliams

Jazz Gems Heard On Hartford Station

Hartford, Conn.—*Gems of American Jazz*, a jazz record program, began November 8. It is a series of fifteen minute airings (WTIC), prepared and announced by George Malcolm-Smith, vice-president of the *Hot Music Guild of Hartford*.

Using Rex Stewart's *Mobile Blues* as a theme, Malcolm-Smith chose as his first examples of jazz, Louis' *Dear Old Southland*, Hawkins' *Body and Soul*, and to feature Jack Teagarden, Freeman's *Jack Hits the Road*.

Record Reviews

(Jumped from Page 8)

the Army Air Corps still has the best of the new tunes.

Southern Sons

Praise the Lord and Pass the Ammunition and Lift Every Voice (Bluebird)

This record has without doubt the most astonishing sound effects yet heard on a vocal record. Ranging from a dropping bomb at the beginning to sea and machine gun effects, this gem of a capella is for the books. *Lift Every Voice*, composed by the Johnsons, is often listed as the Negro anthem. I've heard it sung much better than this.

Delta Four

Pay Bones and Praise the Lord and Pass the Ammunition (Decca)

Good job on the old novelty, but the latter, another post-deadline quickie, falls pretty flat.



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Ruth

(One of the score of charming operators employed by the Chicago Automatic Hostess Co. acts as guest conductress of this column each issue. She selects the ten most played discs in the coin machines of the nation, having available not only the tabulation of requests in the many Chicago hostess studios, but up-to-the-minute lists of the largest coin machine operators from coast to coast.)

Song	Artist	Label
1—Praise the Lord and Pass the Ammunition . . .	Kay Kyser	Columbia
2—White Christmas	Bing Crosby	Decca
3—Serenade in Blue	Glenn Miller	Victor
4—Mister Five by Five . . .	Harry James . . .	Columbia
5—Strip Polka	Kay Kyser	Columbia
6—Daybreak	Harry James . . .	Columbia
7—My Devotion	Charlie Spivak . .	Columbia
8—Dearly Beloved	Benny Goodman .	Columbia
9—Manhattan Serenade . .	Tommy Dorsey . .	Victor
10—Every Night About This Time	Kay Kyser	Columbia

COMING UP

Other Favorites Include:

At Last	Glenn Miller	Victor
Can't Get Out of this Mood . .	Kay Kyser	Columbia
There Are Such Things	Tommy Dorsey . . .	Victor
I Had the Craziest Dream . . .	Harry James . . .	Columbia

Nashville Cats Meet in Same Service Band

Nashville, Tenn. — Marvin Hughes and Clint Garvin, Nashville bandmen, enlisted at different times and places, but wound up in the same service band at Long Beach, Cal.

John Stehlin and his campus band at Vanderbilt are playing most of the student dances there.

Charley Grant, former Craig saxer, now with the Great Lakes band, was home on a week-end visit. . . . Scoevy Dill, tram player, added to the McDowell band at Stork club. . . . Glenna Calloway is femme chirp with Mc's band.

. . . Dick Wolever, previously reported with Charles Nagey's ork at Colonial club, has gone back to his home town of Hot Springs, to answer a call from his draft board.

—Tommy MacWilliams

Record Firms In Ad Battle

New York—In spite of the fact that these are sad days for the record industry, the three big companies are engaging in stiff national advertising campaigns. Decca, for the first time, is charting an extensive national magazine ad program to keep up with the Victor and the Columbia.

Changes in Personnel Of Bands

Tony Picciotto, trumpet, has joined Les Brown, replacing Glenn Taft, who will confine himself to arranging for the band.

George Tuttle joined Charlie Barnet as featured songman, replacing Huck Andrews, who's now in uniform.

Guitarist Roc Hillman, who wrote *My Devotion*, is leaving Kay Kyser for a spot with Uncle Sam.

Michael Dolka, alto-sax and clarinet, took over Franklin (Uncle Sam) Reid's spot with Louis Prima.

Don Cornell, Sammy Kaye vocalist, is in the Army. Billy Williams, band member who wrote *Where the Mountains Meet the Sky*, a Kaye feature, will take over the song department.

King Cole Discs

Hollywood — Excelsior Records, the all Negro recording company, founded by songwriter Otis Rene, is releasing a series of sides cut by the King Cole trio. Their first two sides are *All for You* and *Vom Wim Needle* by Bob Scherman, just released.

John Hammond Father of Son

New York—A six-pound, nine-ounce baby was born to John and Jemison Hammond, swing figures, on November 13 at the Doctor's Hospital here. Baby has been named John Paul.

Casa Ice Show Plans Melting

Los Angeles — Zucca Brothers' plan to set up an ice show backed by Paul Whiteman's band at their Culver City nitery, the Casa Manana, has been scrapped—for a number of reasons.

One of the reasons seems to have been a contract with Horace Heidt, signed last year for an appearance at the Casa Manana this month. Looks like the Zuccas, probably with good reason, are afraid the heavy dough they are committed to on Heidt will not pay off with gas rationing in effect, and that they tried to get out of the deal unsuccessfully. Anyway, it is now announced that Heidt will be the holiday attraction at the Casa Manana.

Also given as reason for dropping the ice show plan was fact that it would have cost more to remodel and equip the spot for the blade extravaganza than is permitted under present priority regulations.

—Joe Pitt

Local Orks Get Break in Iowa By Gas Ration

Davenport, Iowa — Uncle Sam has come to the rescue of local musickers. When gas rationing goes into effect in the middle west the latter part of this month it will practically eliminate traveling orks. It will also pave the way for a parade of local bands at the Coliseum, one of Iowa's largest ballrooms. Heretofore the Coliseum has used traveling bands exclusively.

Radio Station WOC has recently switched from a string ensemble to a fine little six piece jive outfit headed by Maurie Bruckmann and featuring valve man Ray Winegar and 88'er Harold "Buck" All-shouse.

Through the efforts of Major Frank Smith, Factory Officer, the 75 piece Rock Island Arsenal Band has a brand new set of uniforms, smartly tailored in red and old gold, the official colors of the ordnance department.

Lee Stoetereau, pianist, and Bob Elmergreen, trumpet and guitar man, have answered the call to the colors, and Lloyd "Cookie" Cook, until recently a member of the Hal Wiese brass section, has passed his physical and will leave in the near future.

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Service Bands Should Attack, Not Defend!

It seems strange, but music in the services is going through the same battle that the national war program did a year ago. Then we were concerned only with knocking out enough battleships, enough planes, and enough men to make sure that no one would touch us. We were concerned only with keeping up with the rest of the mob, and not with teaching them that murder ain't nowhere at any time under any disguise.

Now of course we know differently. This is a case of beating the other boys before they get the jump on us—in every way. Civilian morale, production, weapons, training—all have to be better than anything the worthy lice that are fighting us can produce.

Wherefore why is it that most of our service bands seem to be cutting short as soon as they achieve a playing status comparable to that of a name band? Over and over again we have heard music warrant officers say, "Well, it was pretty tough at the beginning, but I can take it a little easier now. Listen to the outfit and see if you don't think it could take over any band spot in the country with no trouble whatever."

It probably could—but so what? Why shouldn't the men in the services know that they are not only going to get good music, but the best that this country can produce? Army, Navy, and Marine music should be so good that the average dance band would turn green with envy listening to it, instead of sniffing pleasantly that "all things considered, the boys sound pretty good."

The officers in charge of bands have their pick of the men in the field. Opportunities are open all the time for musicians that want them, and a really enterprising band master could snag himself a crackerjack staff in no time at all. Given these things—and a steady personnel which can't miss rehearsals if it wants to, and a service band, well-run, should turn out sensational dance and march music, not merely competent!

The Santa Ana Air Force band, Commander Peabody's units at the Great Lakes Naval Training Station, and the Fort Dix Reception Center band are all sterling bands. But so far, with all the crack men and facilities at their disposal, they haven't turned out music that is beyond the range of the usual good civilian outfit of equal numbers.

Why is it that march music at most fields is archaic and outmoded; at others that the jazz played is little short of ridiculous at even more, well-done but lacking in any new ideas or inspiration?

Brother, don't tell us that there aren't any—the Russians have found them; and even if they hadn't, it would be one hell of a note for our Service musicians to sit back and say that "We've done all we can as civilian musicians. Now that we're in a service, we will merely do what we learned to do before." Naturally there isn't the commercial incentive that there was before—but there should be an even greater one: to provide the guys who are actually out on the artillery ranges and in the rifle pits with the best that there is—or can be.

Certainly some bands have the headache of partially incompetent personnel, stemming from quick inductions and hastily formed bands. But in time all that will be straightened out—in the meantime, stop worrying about how fine Shaw's band sounded on that last record date, and think what he can do now, given the right kind of cooperation!

Musicians Off the Record



Somewhere on the Olympic Peninsula—Here's a peep christened in honor of *Down Beat*. The soldiers are Louis Castano and Gene Taber. Not only is his car named for this paper, but Louis' nickname among his buddies is *Down Beat* also.

Heller in Blue



Cleveland, Ohio—Remember that backpage shot in September 15 issue of *Down Beat* of Gloria Heller, in white bathing suit and with Frank Sinatra? Here is her hubby, Seymour Heller, former General Amusement exec, now assigned to coast guard recruiting here. Get the chest—he never looked like that in Lindy's!

RAGTIME MARCHES ON

NEW NUMBERS

BAKER—A son to Mr. and Mrs. Kenny Baker, October 25, in Beverly Hills, California. Father is well-known stage and screen singer.

GOLD—A daughter, Bonnie, to Mr. and Mrs. Marty Gold, November 1, in East Orange, New Jersey. Father is pianist-arranger with the Kohn Kobbler.

KELLEN—A daughter to Mr. and Mrs. Manny Kellen, October 18, in Philadelphia. Father plays with Alex Bartha's orchestra at Steel Pier, Atlantic City.

KEENAN—A son, Edward William, to Mr. and Mrs. Eddie Keenan, October 12, in Bridgeport, Conn. Father is a songwriter and composer.

GRASSI—A daughter, Caroline, to Mr. and Mrs. Johnny Grassi in New York three weeks ago. Father is former Paul Whiteman trombonist.

DE NAUT—A son to Mr. and Mrs. Jud De Naut, on November 3, in Los Angeles. Father is West Coast studio bass man.

ROBINETTE—A son, Ronald Allan, to Mr. and Mrs. Lyle (Duke) Robinette, October 17, in Kansas City. Father is musician and announcer for KCKN.

GASTEL—A daughter to Mr. and Mrs. Carlos Gastel, October 28, in Los Angeles. Father is manager of Stan Kenton and Sonny Dunham bands.

RUDOLPH—A daughter to the Theodore Rudolphs in Chicago recently. Father is bassist with the Three Bits of Rhythm.

STANFORD—A daughter, Judith Ann, to the Stan Stanfords in Munising, Michigan, Oct. 30. Father is an orchestra leader.

TIED NOTES

GOLDSTEIN—BARR—Sidney Goldstein, representative for Paramount and Famous music companies, Chicago, and Kathryn Barr, November 8, in Atlantic City.

CONDON-RAYE—Eddie Condon, guitarist, to Phyllis Rave in New York City, November 16.

CORCORAN-PASTORE—Corky Corcoran, Harry James tenor man, to Betty Pastore, November 28.



CHORDS AND DISCORDS

Pleased to Meetcha

Arlington, New Jersey

To the Editors:

My object in writing this letter is to introduce to the readers of *Down Beat* three musicians worthy of their attention; namely, Chelsea Quealey, Danny Alvin, and Dick Cary.

A finer trumpet man, drummer or 88'er I have yet to see. Quealey plays with such feeling and amazing ability that I rate him with Bix, Kaminsky, MacPartland, and

Muggsy. He has Spanier's drive and Bix's purity of tone. His taste is impeccable and his ideas unbounded. In short, Chelsea Quealey plays enormous trumpet.

Now for that man with a beat great enough to inspire any group of musicians, Danny Alvin. He has played with most of the big names in jazz at one time or another. His old band in Chicago housed such ace musicians as Jess Stacy, Bud Freeman and Art Hodes. Danny knows every trick in the game and employs them all to get a drive few drummers ever accomplish.

Last but not least, I would like to introduce a talented pianist, Dick Carey. He admires Joe Bushkin's ivory-ticklings, but not to the point where any of his work or originality is overshadowed. His playing is honest-to-goodness jazz.

All of these men, along with George Brunies (nobody can question his ability) and Rod Cless, a clarinetist of wide repute, make up the Nicksieland Band in Greenwich Village, New York City.

Congrats to *Down Beat* on a swell job of editing the music news from coast to coast.

WOODY BATES

Vitamin Pills or What?

Cleveland, Ohio

To the Editor:

What the heck has gotten into Jimmy Dorsey of late? Maybe he's started the band on vitamin pills. At any rate it's one thousand per cent improvement. For a long time (too long) he has been coasting on his reputation. But times have changed and Jimmy has come out of the commercial fog he's been staggering around in.

The greatest improvement is in the brass section, which is razor-sharp and bites savagely. The trams are solid, pitched low and pack a terrific wallop. The reeds are plenty fast, jump like crazy and ride like a roller coaster. The rhythm section has plenty of drive but it could be accented a little more. Helen O'Connell and Bob Eberle sound even better with the boys back in the slot again.

But best of all, Jimmy himself has quit horsing around and is once more putting out in grand style. I now make a motion to

(Modulate to Page 11)

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Chords and Discords

(Jumped from Page 10)

nominate Jimmy Dorsey as the most improved band of 1942. (Now if only his brother would do something about those strings...).

JIM GIBBONS

Sorry, Sir

Hamilton, Ontario

To the Editors:

As one of your readers for the past year, I have noticed in a recent publication, a mistake which you probably overlooked about Morgan Thomas' Band in Hamilton, Ontario, Canada. This was about Paul Presnail blowing a lot of tenor. Well, for the past several months the tenor man has been Lou Pollice and I think the credit should belong to him. I am sure that you will find me quite correct about this.

As a band listener for the past few years, I find that Lou Pollice is the best tenor men in Hamilton or Toronto.

DANNY FRANCENCO

Take It Easy, Mr. Wolff

West Newton, Mass.

To the Editors:

Have just finished reading the October 15 *Beat* and was sent by D. Leon Wolff's article. He may have laid it on a little heavily about the popular bands. That's what we need, and more of it, to wake up some of our imaginary "cats" who think that loud music is good music, the louder the better.

The article was fine, but please, Mr. Wolff, lay off B. G. His old band had the smoothness and softness to play swing, but good. He could also let loose and send solidly on a jazz number. Also take it easy on Muggsy, Count, and the Duke, who most of the time are sending solidly, but quietly.

P. NEAGLE

Goodman, His King

Haverford, Penn.

To the Editors:

It was with a certain measure of both indignation and compassion that I read Mr. Levin's version of the obituary of Benny Goodman's artistry in *Down Beat*. The honorable critic was so generous to stay on the Goodman bandwagon through all his previous death sentences. Granted that Vido Musso's departure was a severe loss, as were the supposedly killing blows of the exodus of Messrs. Berigan, Krupa, James, Elman, Stacy, Freeman, Hampton, etc., and that the shortage of materials makes record manufacturers reluctant to invest in anything but commercialized swing, the traditional Goodman rhythm, taste, and excellence remain intact. The solos and arranging in *Idaho* and *Serenade in Blue* certainly did not strike my ears as deathbed arias.

Concerning Mr. Levin's objection to the melody style solo work on recent records, I should like to know if the aforementioned prophet turned up his nose at *Can't We Be Friends*, *My Melancholy Baby*, or *The Man I Love*. None of these strayed from the melodic path any more than this summer's output. And I suppose that Mr. Levin would attribute the sticking to melody as the cause for the tremendous failure of Shaw's *Begin the Beguine*? The learned gentleman should realize that Goodman is equally supreme in two styles of clarinet playing.

To be sure, I miss successors to *Wrappin' It Up*, *Sing, Sing, Sing*, *King Porter*, and *I've Found a New Baby*, but I fear that recorded swing is a casualty of priorities. Mr. Levin's complaint might better be directed to the manufacturers who pay Benny to cut discs for dancing rather than

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KIER'S BOOK HOUSE
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A Fine Flock of Femmes!



In the October 15th issue of *Down Beat* there appeared a story about Lynn Kerns' femme orch playing for the WAAC graduation in Des Moines. This is the band, none of whom has long, blonde hair nor skirts. Left to right around the phono are Dale Anderson, Clarence Benike, John Gillrup, Merle Malherek, George Doran, Frank Van, Harry Ellis, Jimmie Ellis and Carl Reinhart, while Frank Uhlig and Lynn Kerns are kneeling in front. The only femme in the crowd is 5-year-old Judy Anderson, way down in front, and you have to look twice to see her. The band is looking for a tenor MAN.

listening. For me and other sincere followers of the King, Goodman is tops in either medium. Perhaps Mr. Levin thinks he is certain of being renowned as one of the first "to cast the old aside." My advice to him is: Forecast Goodman's decline and fall if you must, but let the prediction be printed in the mid-west farm journal, not *Down Beat*, and, above all, do not let your name be printed with it. You, as have so many others, will have cause to regret a wrong guess.

WILLIAM H. CHARTENER

In Accord With Chords

Valparaiso, Ind.

To the Editors:

In a recent issue of *Down Beat*, one of the subscribers whose letter appeared in the *Chords and Discords* column denounced the complainers in said column, stating that he understood that the magazine had millions of readers to satisfy and that he was pleased with it.

I too like *Down Beat* very much. I realize that you have many to satisfy. I don't mean to sympathize with the complainers, but let me present a few reasons why I like this column. In the first place, you may rest assured these readers are interested or they wouldn't write, and you've got to give them credit for standing up for their favorite bands. It also does them good to get their gripes off their minds. And besides that, their letters provide enjoyable reading material for other subscribers who may agree or disagree. All in all, *Chords and Discords* is a clearing house for gripes. I love it!

MARVEL JEAN BROWN

Record collectors dig the record reviews and news regularly in every issue of *DOWN BEAT*.

Dick Peirce Band Shaping Nicely

Indianapolis—Ork leader Dick Peirce was in town recently, all knocked out over his new aggregation, promising that it will be better than ever when things are shaped up a bit. Peirce claims a new find in Mike Spordich, who doubles trombone and trumpet, handles vocals, and arranges. The brass doubles give the band either four trumpets, or three trams.

The most recent addition to the Ayars LaMarr outfit is Walker Baylor on second tenor. The band features the maestro at the 88 and vocalist Betty Benson, who coos as well as she appears. . . . Chuck Smith, recently in town on furlough from the navy, expects t' be a proud papa at any time now. . . . George Sims, late baritone-tenor man with Dick Peirce, writes home that he is seeing quite a lot of the country before his trek into the army while he is touring with the Sonny Dunham crew . . . and now, pardon us while we take the same trek, 'cause Tokyo, here we come.

—Cal. Mathews, Jr.

Adkins Gives Stocks For Service Bands

Victor Adkins, Ohio territory band, has sent several recent and standard stock arrangements from his library to *Down Beat* for the use of some service band who needs the orchestrations. We will send the arrangements, six or seven in all, to the first needy service band who writes in, and will attempt to supply others to any other bands needing stock arrangements. Address c/o Dixon Gayer, Assistant Editor, *Down Beat*, 608 South Dearborn, Chicago, Illinois.

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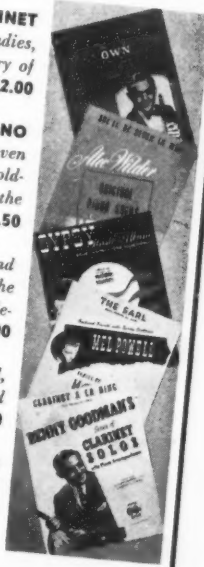
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Lounging with the Longhairs

★ By H.E.P.

At various times, I've mentioned here that I thought most modern American music was excessively rotten. This included Howard Hansen, Roy Harris, Chadwicke, Morton Gould, and various other gentry. The main reason for this rather brassy sentence was that these men either openly ape modern European composers or else their writings are, as one columnist put it, "as barren as the plains of Kansas." I think this was supposed to be a compliment, but I think it fitted the cases at hand perfectly.

Why we haven't produced any great American music up to now I don't know. Perhaps it's because as a culture this country is still young enough to be overawed by Europe—and therefore not able to concentrate on its own style.

Perhaps, too, there hasn't been enough good music in this country made available to everyone. Having opera and conservatories, if they only get to a few people with money or obviously recognizable talent at first sight, doesn't mean too much. Italy had great opera and singers because the music was played all the time in every hack inn by every broken-down string band, with the result that no matter how badly it was played you got to know the music, and when a really fine orchestra played it, you could appreciate what was being done.

And don't come out with any of that Gershwin palaver either. I don't feel like arguing, but sometime we'll go over the *Rhapsody in Blue* in detail—and not as chopped to bits by Toscanini on the air the other day.

No, as far as I'm concerned, exactly one really worthwhile musical talent has shown itself in the last few years in this country. That is possessed by Samuel Barber, a young man now in the army.

I was going to go over his *Essay for Orchestra* (Boston Symphony) but I just received the new *Adagio for Strings*, as recorded by Toscanini and the NBC Symphony orchestra, and it's an even better

example of what I mean.

Essay is rather obviously influenced by Shostakovich. But not in the sense of copying. Barber is merely interested in the same problems of brass grouping and the use of strings in unison as is the Russian.

But more than any other American to date, his music has conviction, a sense of firmness and clarity, a richness of idea content, and above all a willingness to experiment with an orchestra. His one lack seems to be a portion of humor, something Shostakovich has in abundance in his First, Third and Fifth Symphonies.

At any rate, the *Adagio* is vastly better. Not as bombastic, it is better outlined. Starting out as a Bach chorale, it builds to heights of emotional intensity which Wagner would like—but at no time does Barber commit the breaches of taste of which the German was occasionally guilty.

A lot of men are going to lose their lives in the next few years and I sincerely hope that Barber isn't one of them. He's worth saving. Incidentally, this is one time when my irreverences directed at Toscanini don't hold. His conducting and the playing of the orchestra is superb.

WGRC Balks, Signs

Louisville, Ky.—Threats of a union squabble with WGRC over the hiring of a staff orchestra loomed and subsided early last month when the station balked slightly and then hired Jack Curran, leader, Buddy Gray, tenor, Charles Breckenridge, trumpet, Slat Fergusson, piano, and Earl Ford, bass.

—Harry Davis

Candid Scenes from the House of Kaye



New York—Flash impressions of the Sammy Kaye ork. Frank O'Blake and Ozzie Resch on trams, O'Blake being one of the few valve trombonists in the country. The two-man guitar section, Don Cornell and Tommy Ryan. Both double on vocals and one of the brass men doubles on electric guitar when they do. Nancy Norman, 17, is from Hollywood and the first gal vocalist Sammy ever

had. Maury Cross, shown here on cornet, plays everything in the band, including a knocked-out cross between an oboe and a sax he used to use when fronting his own band in the midwest. 'Ats tubist Howie Workman, who knocks off good bass fiddle, too. Then Tommy Ryan, projecting one of those dulcet introductions, and of course, the maestro himself on clary in the center. Pic by Harris.

BANDS DUG BY THE Beat

BUD FREEMAN

(Reviewed at Panther Room—Sherman Hotel—Chicago)

The Panther's lair was tightly packed with an unusually fine Sunday night crowd and the talk was that the night before had been a record breaker. The attendant at the door advised all curious that "we have a substitute band." Since when do sub-bands break house records? The answer is when the sub-band is led by Chicago's own Bud Freeman, the tenor sax ace.

Bud's musical sincerity, his roster of all-star instrumentalists, and the playing of danceable music

all combined to make a "whopping" success of Freeman's four day stint between the Herman closing and the Alvino Rey opening. It is unfortunate that the group will soon disband, as Freeman has been selected to go to England with an all-star band to play for our soldiers on the British Isles.

Highlighting the band's performance were many improvised solos by the former NBC staff guitarist, George Barnes, the well known trumpeter, Shorty Cherock, the solid Chicago pianist Mel Henke, and of course plenty of tenoring by Mr. Freeman. The band knocks itself out on such jazz numbers as *Jazz Me Blues* with improvised choruses galore. Both Barnes and Henke are featured in the floor show, the former playing *Little Rock Getaway*, and the latter *Honky Tonk Train Blues*. In addition to pure jazz numbers and their quite danceable interpretation of the current crop of pops, the band is called upon to play a rather difficult Shostakovich score as accompaniment to a Russian

floor show dance number.

Summing up Freeman's orchestra, it can be said it is a modern swing band sans all the objectional features such as unrestrained brass, drum solos, etc. On the other hand it is a modernized version of a golden age jazz band.

Personnel: Bud, tenor sax and leader; Maurie Stein, alto; Bill Dohler, alto; Irving Barnett, tenor and clarinet; Shorty Cherock, Karl Naves, Charles (Nosey) Altier, trumpets; Sonny Sievert, trombone; Si Leone, bass; Mel Henke, piano; George Barnes, guitar; Flip Bilotti, drums. —hoe

WMCA Lines Up Remotes Again

New York—WMCA has joined the local competition for hotels and dance spots by running lines into the Hotel Lincoln, New Yorker, and other spots. Announcing will be handled by Art Green, record spinner on the station, who got his start under Martin Block. With Bobby Feldman handling contacts, WMCA was the first metropolitan station to line up remotes from hot spots in the late 'twenties.

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WMCA Lines Up Remotes Again

SONGWRITERS MUSITORIUM

LOCKIE'S HOLLYWOOD

Hotel Bands Inspire Those 'How Long Blues

How long, how long—!
Are hotel bands going to get away with their mushmouth tenor saxes, their muted tin-type brass, covered all over with flim-flam, sleazy piano playing, that has about as much shape and firmness as a rayon stocking?

Where did all this musical counterfeiting start? With the public? With hotel managers? With the musicians?

Probably all three can take bows equally low.

Considering them in order:

(1) The public. The set-up of any average hotel dining room, at the dinner or supper hour, easily explains one-third of the success of the mushmouth-tin-type music: the eager couple enjoying every

who continue manufacturing this counterfeit stuff are no less guilty than customers who keep it in circulation—perhaps more so, because it's the musicians, first and last, who raise or lower the musical taste of the people they play to. And how can hotel dining room customers improve their taste, so as to judge between good and bad music, when they hear only bad? Why wouldn't they think they like the Clyde McCoy brand better than



tid-bit of their food, popping up at the rasp of a trumpet to dance, oblivious of everything but each other; the threesome, two damsels of indeterminate age with the Lochinvar of the wide-open wallet; the traveling salesman; the party of 14 knocking themselves out with their own jokes, aren't minding the music primarily.

(2) The managers. It's their job to keep the dining room paying, i.e., keep customers happy. If the music's too loud, the customers can't talk and laugh and argue and whisper sweet nothings, in peace. So—boys—keep it soft, will ya, don't play so loud!

(3) The musicians. Somewhere some musicians, thinking "You gotta eat!", hit on the idea that tenor lead in a section of tenors, and tin-type mutes in the brass, solved the "soft" question. So, sacrifice tone and ideas and phrasing, it's a job, isn't it?

"Hotel Band is Born"

Evolved then a "style," combining a slithering through the melody of "ballads," called playing sweet, alternating with apologetic staccato jabbing at "rhythmic tunes," which customers mistook for swing. Added: a jumble of piano notes, as many as possible to a measure, touch and rhythm no object, caramel-custard vocals, and a personality-boy leader, with winning ways (each to his own, such as waving a baton completely out of tempo, or making like a genius by going through fancy motions on instrument, or instruments), and presto—the hotel band is born.

Band pleases customers, who aren't listening because it isn't worth it. Customers happy. Manager happy. Musicians eat. Tenor lead plus tin-type brass plus sleazy piano plus Tchaikowsky cut down, plus "society" spots (in due time) = SUCCESS.

Breeds then throughout hotels all over the country an illegitimate music, accepted for real. Musicians

the Bobby Hackett, when they always hear the McCoy and never the Hackett?

How long, how long—!

Will it be before musicians will have what it takes to dish up genuinely good dinner and supper dance music to hotel customers—"soft," yes all right, but softness that sounds—and prove to them, and to hotel managers, that dinner and supper dance music can be worth listening to, that tin-type trumpets are an insult, and mush-mouth tenors and sleazy pianos an offense?

How long, how long—!

Will real musical sound and taste and talent be buried in this trash?

—Amy Lee

Helen Bliss on Staff of Beat

New York—Newest member of the Beat's N.Y. staff is Helen Bliss. The Bliss, a songwriter (*The Moon Won't Talk, I Went Out of My Way*, and currently *Starlight Sonata*) of no mean repute, will assist the demon newshounds and vitriolic ed writers of the N.Y. offices.

Johnny Long in A & C Picture

New York—Johnny Long will start work next week on the new Abbott and Costello picture and expects to hang his shingle out with the cameras for at least four weeks. New drummer with the band is Tex Hogan, just out of the Enoch Light outfit.

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(The conductress of this column, as the wife of a side-man has faced and is facing the same problems which present themselves to the average musician's wife. Other wives are invited to write to Peggy in care of Down Beat discussing their problems or presenting their views. Full names and addresses must be signed to all communications as evidence of good faith, but upon request, will not be used in this column.)

Here's a new angle. And representing progress, it seems. The first letter we're reprinting was directed to us by not only "a musician's wife" or a "wife-musician," but a whole club of them and they want an answer on why the gals shouldn't pick up where the boys leave off—when the army calls. Maybe they have something there. They write:

"Everyone knows there is a terrific shortage of musicians, and still no one thinks seriously about replacing the boys with us gals. Talk about discrimination and fair employment practices, in the band business women are discriminated against and no mistake. In all other lines, when husbands are called women get a chance to step into their shoes. And why not? Isn't it reasonable they should know something about the trade, anyway a lot more than the average outsider, at least they don't have to be trained from the ground up.

"From the looks of things it seems there are a lot of people who think that way, but not the band business. The average leader takes a fit the minute anyone talks to him about introducing girl musicians in the band. But what's the objection? We know a number of good girl musicians and the majority of them have had a good deal of experience in the field, too, (in girl-bands, need we say it?)—anyway, we'd put our money on a dozen we could name who could cut a whole lot of the green youngsters playing in some of the name-bands today.

"What's the trouble? Do the boys think we gals can't take it? Because they're crazy if they do. There's a whole lot of us that know what the road is like. Or are they scared of romance? Yes? Well, we'd just like you to know that most of us are married, and for the most part married in the trade, which is not the same thing as girl vocalists coming in green from outside, all ready to be knocked for a loop.

"Or is it that they're afraid we'll out the boys from their jobs? If that's the case, we just refer their own argument to them, i. e.: any musician worth the plate on his horn can cut down the size of the girl-friend's boots. So what's the trouble? Because we don't want to set the world on fire, we just want to know why we can't get hired. Musically yours, The Musicians' Wives Musicians' Club."

Don't you love it? I do. I hope we get a come-back on it. Our second letter is something else again. This writer's sentiments are sponsored by the feeling we talk too much "shop" in this column.

"This is the fourth time I've sat down to write a letter to your column, but always after I've read the letters that you publish I've got scared.

"The only things I have to write about are the two kids and how I manage when my husband is on the road and how I keep from getting lonely at nights (which I find hard sometimes) and how I dress our two kids and myself decently and still put enough on the table and all on a salary that never seems just quite to cover.

"I expect this kind of thing will

look stupid in print, specially alongside all the other letters you give us and those girls do seem awfully smart to me, knowing all the things they do and having opinions on everything and I expect it must be pretty nice for a musician to have married that kind of a girl, but even if I would like to be, I'm not in that class and the only reason I'm writing you is because I thought maybe if you published my letter I might hear from some other girls that are situated like I am, and maybe get some suggestions from them, and perhaps make some good friends as well. Thank you if you're kind enough to publish this letter."

Les Brown Gets 2 Casa Lomans

New York—Two ex-Casa Loma band members joined the Les Brown outfit recently. Don Boyd and Jimmy Simms, trombones, replaced Harry Divito and Nick Di Maio.

Prima to Play Cugat Theaters

New York—With Xavier Cugat coming back to the Waldorf Astoria here, Louis Prima, trumpet playing bandleader, will probably inherit his theater tour.

Benny Carter Breaks It Up In Hollywood

Hollywood—A last-minute switch sent Benny Carter's 17-piece jump combo into the redecorated Swing Club November 19 after the owner, Billy Berg, decided Carter would be more effective at the Swing than at Berg's other spot, Trouville. Carter and his men, with Savannah Churchill as vocalist, attracted a capacity Hollywood crowd opening night with scores of noted musicians from '47 on hand to greet Benny on his first west coast engagement.

Broadcasting nightly over the Pacific coast chain of Don Lee-Mutual, Carter was set on the job by Carlos Gasset, his personal manager. General Amusement is handling Benny's bookings.

The band is set for at least four weeks, with options, and negotiations to record for the Capitol label were just getting under way when Capitol's topkick, Glenn Wallichs, was called to New York on business. It appears that Carter will record for Capitol, however, whenever the Petrillo ban is removed.

Romany Combo Hot in Capitol

Washington, D. C.—For kicks Charlie Frankhouser's small ork at the Romany Room is tops. It is amazing what this trumpet-arranger can do with his small five piece combo.

Paul Kain cut loose Bob Seidel, tenor, and Glen Hanson, alto, from his ork and both went with Lee Castle which will be an asset to Lee and a break for the boys, who now will get a chance to play Modern. Joe Potts, trumpet, was also released when Kain reduced and weakened his ork at the "Treasure Island."

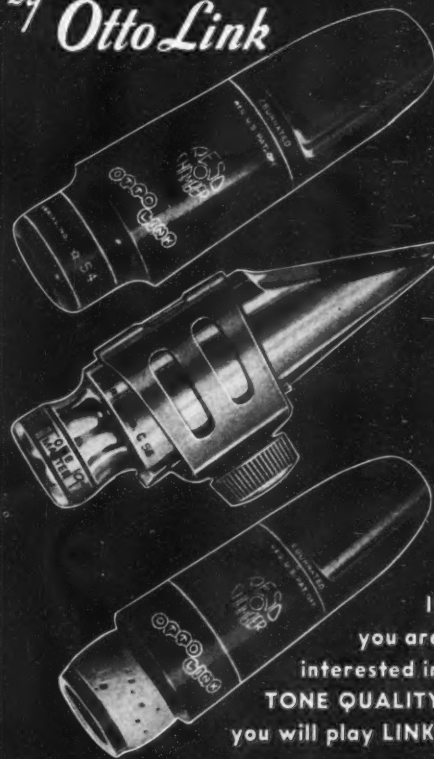
One of Washington's large union bands is walking on ice by using non-union men whenever it is unable to obtain a suitable substitute.

Rollin Weber, well known local drummer, faces a stiff rap for alleged sale and possession of "tea."

—Whitey Baker

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by Otto Link



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Anyhow, They Tried to Make Him a Musician!

by FRANK STACY

When a family of musicians sticks a piano in front of you, there's not much you can do about it except start playing. That's why Eugene Clark, Mutual Broadcasting Company engineer and remote wire specialist, pounded scales. He started playing further back than he can remember and hasn't stopped since.

How he came from a straight musical kick to smoothing out the radio work of other musicians is one of those knocked-out tales.

"I always figured that I'd grow up to be another music-maker like the rest of my family," Gene says. "And don't think that I didn't try."

Teen-age, like most young musicians, he began playing for small dance bands in his own neighborhood. It was not only fun but they even paid too! Maybe they were batty, but who could ask for a better way to make a living? In approved fashion, Gene started working up the scale from club dates to theaters to swanky hotel jobs.

Joins Jack Miles

The first big chance came when he hooked up with an orchestra organized by Jack Miles, whom the *Beat* dug playing hot trombone on a recent Guy Lombardo record! This outfit looked like it might be going places and fast. It was a large band, T. Dorsey style, with a lot of good men in it, including Fred Noble, Gene's brother-in-law, who later joined Shep Fields as arranger-drummer. Frank Sinatra was beginning to hit his stride in those days and auditioned for the male vocal spot, while Gene's wife, Lynne, supplied the necessary chick interest. Blue Barron heard the band and gave it plenty of plugs. MCA became interested. The boys were all set to go. But nothing happened, and when a final deal was nixed because the band was too big, everybody said look out, the band blew up and they were all nowhere once more.

Then Gene lined up a job with Russ Wayne, who was also starting a band. By this time, everybody was raving about Gene's style. He was good. He was terrific. Gene was willing to believe it . . . but the jobs . . . the dates

paying the fat dividends . . . where were they? They just weren't and this band didn't blow up; it got blitzed!

Almost with TD

So Gene arranged for an audition with Tommy Dorsey, got it, and then didn't show up because he got cold feet at the last minute.

Meanwhile, he'd been studying radio theory and operation and picked up enough about it to take a studio job at Station WKNY in Kingston, New York. He took the job, though, with the feeling that it's only a short stop-over before going on to success as a piano player.

Then something happened that changed a lot of Gene's ideas. Even though at WKNY he acted as engineer, announcer, record



jockey, staff pianist and general hired hand, he realized that for the first time in his life, he was working steadily, learning a great deal and, what's more, enjoying it.

Lands Mutual Job

A year later, after working at WHRY in Troy, N. Y., he heard that WOR, Mutual's New York City outlet, was looking for engineers. He made an application and got a job. When the studio heads heard that he was not only an engineer but doubled a fine piano as well, they became interested and gave him special assignments handling large musical broadcasts. Gene worked the control room for Alfred Wallenstein's *Sinfonietta*, *Symphonic Strings*, Russell Bennett's *Notebook* and the Morton Gould programs, all of them requiring extra care for

Sailor Goodman Sits In at 21



Baltimore—Irving Goodman, trumpet, sits in with the band at the 21 club here for a nice, groovy one. The others are Gerson Kaufman, clarinet; Al Spiedlock, drums; and Joe Miller, bass. Miller plucks a mean fiddle and has had offers from Charlie Barnet, Stan Kenton and others.

proper balance over the air.

He did so well on these shows that WOR gave him an even tougher problem. Everyone in music knows how important air time is to any band. The more air time a band has, the more likely it is to make money when it hits the road for one nighters and theater dates.

Gene Finds Niche

Wherefore, bands sweat blood about getting the right instrumental set-up and balance when they go out over national hook-ups. They have to sound right.

Gene took to remote shots, which most engineers hate, like a duck to water. Because he was a good musician himself, he was able to understand problems that the ordinary engineer wouldn't get at all. It was clear to him that each type of band had to have a different treatment; with sweet bands, the emphasis was on lightness of tone and bringing out melody, while "swing" bands wanted depth and power and special attention to solo instrumental breaks. Vocalists were a toughie. The good ones had to get proper tonal treatment and the bad ones had to be patched up and glossed over—quickly.

Gene got himself a reputation with band leaders as one engineer who knew more than the "testing one-two" end of broadcasting. Soon, when a leader was making arrangements for a remote wire, he'd insist that Gene be sent out to cover it. One leader went so far as to offer Gene a regular job with his band as full time engineer and remote wire man.

Likes Band Contacts

Gene turned the offer down because he wants to stay strictly in radio and eventually produce musical shows. But don't think that he doesn't enjoy the work on re-

BANDS DUG BY THE Beat

CARL HOFF

Reviewed at the Roseland Ballroom (NYC)

So I get up there three different nights and each time the draft has kicked the daylight out of a different section—and yet the band still sounds good! How does Hoff do it? He's lost man after man, yet the outfit sounds crisp, in tune, and goes well with all that heat it.

Hoff thinks he's done as well as he has because his book is so done that no matter how new the men are, the scores still sound well. I think that it may be this in part, but I also think it's because Hoff, a swell egg, is lucky in having guys working for him that enjoy it—and as a result really go after their parts and kick them off in great shape.

This particular night the trombones were missing for a while, and the pianoman Ray Barr, who handles such details, was wrestling with the union book and a phone. Despite these minor difficulties which Hoff gave up a comfortable coast job to incur, his radio shot went off smoothly, and he gave the tersers here their usual quota of rumba music.

Which reminds me of something. Wynell should a band like Hoff have to play South American music at all here? They have a relief

notes. For one thing, it gives him a chance to sit in with the bands and keep up on his piano. Besides that, he's able to keep in touch with all his "size 37 and alto" friends and acts as a kind of employment clearing house for them. If a leader is looking for a lead trumpet, Gene hears about it and usually finds someone to fill the job.

And to show you just how versatile this character is, when he was more serious about music, Gene composed a long jazz concerto which he never finished completely. One theme, though, he thought worth doing something about. Recently he worked over it, gave it name and sent it out to be played. It's called *Powder Puff* and Shep Fields' band is featuring it right now. If you catch Fields playing the song one of these nights, the guy who will be worrying more than somewhat about the balance will be its composer, Eugene Clark.

Girls Shouldn't Play Too Much Jazz, Says Ada

Beloit, Wis.—"Girl bands should not play too much jazz." So says Ada Leonard, leader of the newest all-fem band on the scene. "People don't expect girls to play high-powered swing all night long. It looks out of place," she continued.

As proof of her statement the band, playing a one-nighter at the Armory here, concentrated on pops and standards. The little gut-music the girls did play was limited to stock arrangements of *One O'Clock*, *St. Louis Blues*, etc. Drummer Dez Thompson stole the show with her rock-bound beat and flashy solos.

For the second time in recent months the band at the Blue Diamond changed leaders. Jack Weldon, clarinet man, is the latest, having taken over from Joe Kurtz. Only one change was made in personnel, Harry Carlson taking over from John Kurtz on drums. Carlson is the former Charlie Agnew tubman.

The Prairie Moon has inaugurated a policy of after-hour jam sessions on Saturday night. Al Heon and his Ork play until 1 o'clock, when the jamsters, gleaned from the top spots of the district, take over. Star of recent sessions has been Freddie Kidd, colored git-box artist.

—Bob Fossum

band—why not use it for the claves and gourds, and let the name band in the spot stick to its jazz? None of the regular bands have the kind of library dancers want here—so why does Lou Brecker, the manager, insist on making the band and the listeners suffer by playing music which they can't possibly really do well? Plus the fact that there is nothing that can ruin a band's playing as delightfully as knocking off a bunch of rumba stocks all evening—does great things for the sessions.

As to the men: tenor men Chubby Silvers, who was filling in, and Armand Camgaros are very, very good. Chubby is well-known around town, being spotted now with Milt Britton at the State theater, while afternoon's find him in Manny's, the music shop. Armand hasn't a rep at the local hangouts but he should have—big tone, good conception, and tremendous drive, all linked with good taste. Clary is by George Siravo, former Glenn Miller lead man, and he came out with some excellent melodic shifts.

Best thing in the band for my taste was Jack Hotep's guitar. Very good tone, not pressed and strident the way so many git men play, his solos flow out much the way a good tenor man's stuff should.

Vocals are by Betty Norton and Al Noble, both competent and capable showmen.

Hoff's book (by Hoff incidentally, not a bunch of hired hands) as said before is A-1. Not tricky, there is resonant brass scoring and well-voiced (and for a change) reed parts that move individually instead of shifting flatly as a section. Lead-work in all sections is tops, specially trumpets, led by a Westchester boy on his first name band job. Hoff's saxings accomplish exactly what he wants: pretty lead work, while his fronting shows his radio experience. The night I caught him, the announcer slipped on the timing of the airshot, and the Hoff ad libbed for three minutes without 10 per cent of the "wells" and the "ahs" that the announcer had used.

This band needs and deserves a break. It would do a good job in practically any location I can think of, and in this day of working territories rather than a series of particular spots, that's something to check on.

—mix

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Advice to songwriters

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PROFILING the PLAYERS

RED ALLEN AND HIS ORCHESTRA

HENRY 'RED' ALLEN, JR. . . . Down in the Down Beat Room of the Garrick Stagebar, where they all ask for you, Red, Jr., and Jay C. Higginbotham are co-leading a six piece band the likes of which hasn't been seen in Chicago in many a pale, pale moon. The band is composed of men who helped

jazz change his infantile diapers and have raised him to his present position in Americana. It's easy to see why jazz has assumed the greatness that it has when you hear these men playing unexpurgated editions of it nightly. It's that fine.

Red was born in Algiers, Louisiana, on the outskirts of New Orleans, in 1908. His father, Henry Allen, Sr., led a street band that was the pride of New Orleans and Algiers, so it wasn't unnatural that he should start Red on an alto horn, known as a peckhorn, at the tender age of nine. At the age of thirteen he switched over to trumpet and shortly thereafter started playing in his father's band. The fact that Red was associated with music from the beginning is proved by a picture in Ramsey and Smith's book, *Jazzmen*, which shows Henry, Sr., with his jazz band. Lying down at the feet of the men is a small boy. You're right, the unidentified boy is Henry Jr.

At the age of nineteen, Red went with King Oliver. In '28 he went with Fate Marable on the riverboat. In 1929 he was called to New York by Loren Watson of the Victor recording company and made several records with Louis Russell's band and he joined Russell at that time. He went with Don Redman for a short time and then moved back into Russell's band, where he stayed until 1935, when he joined Fletcher Henderson. From Smack's band he went to Lucky Millinder's Mills Blue Rhythm Band where he recorded *Ride, Red, Ride*, one of the tunes that made him most famous, at least to later day jazz enthusiasts. A job with Joe Marsala in the Hickory House in 1937 put Red in what he thinks was the first mixed band to ever work commercially. A switch to the Armstrong unit lasted for three years until 1940 when he spent a brief stay with Benny Goodman and then moved into Cafe Society with his own combo.

Featured records which he likes best are *Ride, Red, Ride* (Millinder), *Body and Soul* (Allen), *Nagasaki* (Fletcher Henderson), an original *Lookin' Bad but Feelin' Good* (Waller), and *Heartbreak Blues* (Coleman Hawkins). Favorite bands are Ellington, Basie, the old Goodman band and Artie Shaw's *Begin the Beguine* band.

Red is married and has a son, Henry III (like French royalty). Red II's hobby is listening to records and shouting "solid!" every time anyone plays a solo. He plays fine horn, sings in the approved manner and sells his band very well on the stand even to people who don't know which way is up jazzically. Sincere, friendly, and awfully proud of his equally proud father and his son. Incidentally, he looks so much like his father that Paul Mares, ex of the New Orleans Rhythm Kings and now a purveyor of fine ribs in Chicago, holds lengthy conversations with Red thinking he's Allen, Sr.

JAY C. HIGGINBOTHAM . . . trombone and co-leader . . . Nicknamed, J. C., Higgy, or simply Jay, Higgy has been tops in the *Down Beat* sideman poll for the last three years running and looks good for it again. Jay was born in Atlanta, Georgia, in 1906. Picked up his first trombone at the age

of 11. It was his brother Garnett's horn, for Garnett was playing then. Higgy used to sneak the horn out and practice on it. About a year later he amazed the family by playing for them and they hadn't even known that he knew which end to blow through. He had taken to the horn so naturally that his sister bought and presented him with a trombone of his own.

Higgy went to Morris Brown University in Atlanta and while he was there he used to sneak out to play jobs with Neal Montgomery's band in Atlanta. In 1926 he went to Cincinnati where he started playing with Lesley Helvey's band. In 1927 he went to Buffalo and started playing in earnest. Eugene Primus and Jimmy Harrison (pianist) were his two bands there before he went into New York in 1928 to play with Louis Russell. The list from there on reads: Fletcher Henderson, Chick Webb, Lucky Millinder's Mills Blue Rhythm Band, Louis Armstrong and then, two years ago, to Red. He has known Red since 1928 and there "ain't going to be no-one else." He won't leave Red's band unless Red leaves with him. And that doesn't mean that the offers aren't coming in. They come on like Terry and the Pirates, but they get nowhere.

His favorite work on record is on these sides: *One O'Clock Jump* (Victor All Star), *Baby Won't You Please Come Home* (Sydney Bechet), *When the Saints Come Marching In* (Armstrong), and an original with the Blue Rhythm Band, *Everything Is Still O. K.* His favorite trombonists are Dicky Wells, Tommy Dorsey, and Sandy Williams. Duke takes the band choice "easy." One of his best pals is George Washington with Louis Armstrong, who first showed him the trick of putting cold cream on his slide.

Jay is married (11 years now) and although he has no children, a couple who frequent the *Down Beat* room to hear the band just named a brand new daughter, Peggy Jay, after him, and is he proud. He is a shy guy with a nice grin. Get him laughing and then try to stop him. A nice sense of humor. As for the trombone, don't even mention that, he's too far past anyone else.

DON STOVALL . . . alto sax. Born in St. Louis in 1913, Don is the shyest boy in the band despite his terrific ability. He started playing violin at the age of ten and took up sax four years later. In 1928 he started playing professionally. He has worked with Fate Marable, Dewey Jackson, Charlie Creath, Eddie Durham, Cootie Williams, Snub Mosely and Red. He has been with Red and Jay for about six months now. He made a flock of records but can only remember *Fetch It to Me* with Sam Price on the spur of the moment. Johnny Hodges is his favorite alto man and Duke his favorite band. He is married.

As for the sax, he plays a mess of it. He uses a very staccato, full chorus style. His ideas are fine and fluent. As to the guy, he's handsome, likeable, and an all around musician. Hobby . . . drinking. His singing style is very nice in a light sort of way.

PAUL BARBARIN . . . drums. Born in New Orleans in 1899, Paul started playing tin pans as a

Red and Jay Amid the Palms



Chicago—Red Allen closes his eyes as he takes a soulful trumpet chorus at the Garrick Stagebar Down Beat room here where he and the band are currently in their fourth month. Included in the pic are Paul Barbarin, drums, Jay C. Higginbotham, trombone, Benny Moten, bass, Red, trumpet, Don Stovall, alto sax, and General Morgan, piano.

means to learning how to play drums. That was in 1917. While practicing on his tin pans, one day, he was arrested for disturbing the peace. Haled before the court, the judge heard his story and requested that the pans be produced. When this was done, he asked Paul to play on them. After hearing him, the judge gave Paul 50 cents, dismissed the case and sent him home.

He has played with more bands than you (or he) can count. Among them are: Kip Punch, Louis Russell, Joe Oliver, Art Simms, Louis Armstrong, and Red. His father taught him drums. He says that the King Oliver band was really all that they say and that he really enjoyed playing with them. His favorite drummer is Jo Jones and Count Basie is his favorite band. He is married and we're sorry that we asked if he had any children because it brought close the memory of a child they lost. His hobby is carpentry and he's good at it. (Jay C. is a tailor, made his last suit for his father. As long as the band has Paul and Jay they'll at least be able to clothe and house themselves.)

Paul would like to be a songwriter and is just looking for that break to let loose upon a waiting world a flock of songs he has already written. He plays plenty of drums, even stepping into the band cold. Has been with the combo about two months.

BENNY MOTEN . . . bass. Born in New York City in 1916 he misses it now. He has been playing professionally for eight years and feels that he owes all of his success to Clifford Dinsmore, his instructor in music at Washington Irving High School in Tarrytown, New York. He has gigged with Lips Page, Jerry Jerome, Harold Austin and now with Red. He has been with the band for about six months. John Kirby is his favorite bassist and the Duke his top band. Benny is single "so far" and, as a consequence, is probably army bound very soon. His desire is to get as high as he can, and the way he is playing, that can be plenty high. His hobbies are pool and taking pictures.

GENERAL MORGAN . . . piano. Born in Savannah, Georgia, in 1913, General started playing piano at the age of ten and studied through 1939. He started lessons from a German named Herrmann (poetry). He then took from Robert Spencer and studied at the Hampton Institute in Virginia for three years. He started playing professionally in 1933 with Al Cutter and Larry Noble in Savannah. He then went to New York and worked club spots for some time.

ALLAN HULT

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B. Wills, Sans Band, in Films

New York—Bob Wills, who has that combination hill-billy and swing band down in Oklahoma and Texas, will appear in Columbia's new cowboy epic *Riders of the Northwest Mounted*, but without his ork.

Les Brown on Short Waves

New York—Les Brown, who was recently profiled in *Yank*, plans to do a number of short wave broadcasts sponsored by the army newspaper and sent out to service-men all over the globe.

Nick Jerret in The Shangri-La

Philadelphia—Nick Jerret took his band into the Shangri-La here for a week's stay, after finishing a job at the King's Way Inn in Toronto, Canada.

keys himself. He is a fine accompanist, an excellent rhythm man, and has swell ideas and even, easy perpetration. He fits right into this gang of top musicians and congenial fellows.

They all ask for the Allen-Higgy band, a fine one. —dix



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ALONG MELODY ROW

Regent Music has recently released two new piano solos, *The Earl*, a composition of Mel Powell's which the former BG pianist dedicated to Earl Hines, and *She'll Be Seven in May*, an unusual opus by Alec Wilder. Regent also reports big sales on Goodman's clarinet solo for the difficult *Clarinet a la King* which was put together some time ago by Harry Sauter, proving that musicians still like to woodshed if the stuff reads interestingly.

Detroit's Mercury Music has a nice new ballad, a war product, entitled *I Hung a Star in the Sky Last Night*. All sheet music royalties for the song will be turned over to the U.S.O.

A Clean Strip

Vaughn Monroe is featuring a cleaned up version of *Strip Polka* at the Commodore hotel in New York and may persuade the nets to allow its use over the air. Mercer's original lyrics are barred from the air.

A new series of instrument folios is being published by Robbins Music Corporation, which will be issued under the titles *Moods Moderne for Cello and Piano* and *Moods Moderne for Violin and Piano*. Each folio will contain eight solo transcriptions with modern piano accompaniments and will include *Deep Purple*, *Blue Moon*, *Stairway to the Stars*, *When I Grow Too Old to Dream*.


SHEET MUSIC BEST SELLERS

WHITE CHRISTMAS (Berlin)
PRAISE THE LORD AND PASS THE AMUNITION (Famous)
WHEN THE LIGHTS GO ON AGAIN (Campbell-Lofgren)
MY DEVOTION (Santley-Joy-Select)
SERENADE IN BLUE (Bregman-Vocco-Conn)
BE CAREFUL, IT'S MY HEART (Berlin)
MANHATTAN SERENADE (Robbins)
AT LAST (Feist)
DEARLY BELOVED (Chappell)
HE WEARS A PAIR OF SILVER WINGS (Shapiro-Bernstein)

SONGS MOST PLAYED ON THE AIR

WHITE CHRISTMAS (Berlin)
THERE WILL NEVER BE ANOTHER YOU (Mayfair)
PRAISE THE LORD AND PASS THE AMUNITION (Famous)
DAYBREAK (Feist)
WHY DON'T YOU FALL IN LOVE WITH ME (Haines)
BY THE LIGHT OF THE SILVER MOON (Remick)
MR. FIVE BY FIVE (Leeds)
MANHATTAN SERENADE (Robbins)
I CAME HERE TO TALK FOR JOE (Shapiro-Bernstein)
SERENADE IN BLUE (Bregman-Vocco-Conn)

VELOCITY P.G. DYNAMIC



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Manhattan Serenade (popular edition), *Daybreak*, *Siboney* and *Rose Room*.

Little Gershwin Score

Harms, Inc., which controls most of the Gershwin music, announces the publishing of a *Miniature Orchestra Score of Rhapsody in Blue*. This will be the first *Miniature Score* of any Gershwin work. Harms, Witmark and Remick are also digging into their files for replugs on *I Want You for Christmas*, *The Only Thing I Want for Christmas*, and *When It's Christmas on the Range*.

Bell Music is doing a good plug job on Tim Gayle (Baton) tune, *Bye for Now*, and, on the strength of it, seems to have lined up some material from the Ben Pollack, Chico Mark ork musical minds. Incidentally, dig Archie Bleyer's generally fine sax arranging. He did the orchestrating for *Bye*.

Boogie Books

Robbins releases are featuring the new *Freddie Slack Boogie Woogie Book on 8-Beats* which should sell especially well with the fine play on Slack's new recordings. He formerly played with Will Bradley, Jimmy Dorsey, and Ben Pollack. Coinciding with this release is the publishing of the *Bob*

Dorsey Crew Busiest Band On the Coast

Hollywood—"The busiest band on the coast" is what Local 47 musicians are tabbing Jimmy Dorsey's crew, which finished at the Palladium November 9 and has since been at M-G-M making a new picture with Red Skelton and Eleanor Powell.

The Dorsey band members are up at 7 a.m. every day and out to the studio at 8 o'clock. After recording and shooting all day, with an hour off for lunch, the band has been playing a series of army and navy benefits, a *Fitch Bandwagon* shot November 15, two 30-minute script shows for the war department, one-nighters at Long Beach and other nearby communities and of course, the regular Saturday "Navy Bulletin Board" program from KJH over the Mutual web. Recording for Decca is just about the only activity the J. D. clan hasn't engaged in.

Shooting on the picture ends December 20 and the gang heads for New York on the Super-Chief, playing military bases only en route, to open at the Strand theater Christmas day. Mario Sere-tello, trumpeter, got his draft induction papers here, but flunked his physical because of a back ailment. So the lineup remains unchanged.

Bob Eberly and Helen O'Connell have major parts in the new film, although Bill Burton, manager, is skedded for the cutting room floor. Jack Cummings is producing and Harold Mooney is scoring the entire sound track.

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Music Today Magazine
Film Bldg., Cleveland, O.

Meets Veronica



St. Petersburg, Florida—PFC Jimmy Baker, leader of a band at the basic training center of the army air force here, got a thrill when Veronica Lake, on a bond selling tour, picked him out of a crowd backstage at the Coliseum. He is a cousin of Kenny Baker, and had worked on the Paramount lot with Veronica, but didn't think she would recognize him in uniform.

Zurke Boogie Woogie Piano Transcriptions. Bob, who formerly played with Bob Crosby and had his own band, is conceded to be one of the finest white pianists in the business.

Pat Krippene, partner in the Ro-Krippene Music Co. which started off ambitiously, has chucked the project and is returning to Chicago.

Leeds Music has contracted Hazel Scott and will publish a folio of her piano solings.

Nat Freyer, Crawford Music professional manager, has gone into the Army and will be replaced in Chicago by Bud Gately.

Victor Prize Contest

New York—Victor Records is busy selecting the winner of its recently closed contest which called for a fifty word statement as to why Victor discs make the ideal Christmas gift. One hundred and ten prizes were offered in all, the first ten winners getting their choice of \$50 worth of recordings and the hundred others a single album each.

Spotlight Band Schedule

Coca-Cola Victory Parade will be heard over the Blue Network every week-day night from 9:30 to 9:55 E.W.T.

- Nov. 30—Will Osborne . . . Camp Gordon, Augusta, Georgia.
- Dec. 1—Gene Krupa . . . from Los Angeles.
2—Sammy Kaye.
3—Bob Crosby . . . Lycoming Aviation Plant, Williamsport, Pa.
4—Charlie Barnet . . . Camp Williams, Wisconsin.
5—Band of the Week.
7—Bob Chester . . . Gowanus Field, Boise, Idaho.
8—Jimmie Lunceford . . . Laconia, New Hampshire.
9—Sammy Kaye . . . Defense plant in Passaic, N. J.
10—Gene Krupa . . . from Los Angeles.
11—Benny Goodman . . . Fort Totten, L. I.
12—Band of the Week.
14—Charlie Spivak . . . Naval Training Base, Norfolk, Va.
15—Louis Armstrong . . . Alabama.

Dialings for Dancetime

(All times Eastern War Time. Programs listed subject to local station change. CBS—Columbia Broadcasting . . . NBC—National Broadcasting . . . Blue—The Blue Network . . . MBS—Mutual Broadcasting)

SUNDAY

- A.M.
11:00 Glen Gray and the Casa Loma Band . . . Blue
P.M.
2:00 Sammy Kaye's Sunday Serenade . . . NBC
7:30 Fitch Bandwagon . . . NBC
11:15 Bobby Sherwood . . . Glen Island . . . CBS
11:15 Alvino Ray . . . Hotel Sherman, Chicago . . . Blue
11:30 Gene Krupa . . . Palladium . . . CBS
12:00 Jerry Wald . . . Meadowbrook . . . CBS
12:00 Carl Ravazza . . . Trianon . . . MBS
12:00 Freddy Martin . . . Ambassador Hotel, Hollywood . . . Blue

- A.M.
12:15 Eddy Howard . . . Aragon . . . MBS
12:30 Vaughn Monroe . . . Commodore Hotel, N.Y. . . CBS
12:30 Henry King . . . Edgewater Beach, Chicago . . . Blue
12:30 Joe Marsala . . . Log Cabin, Armonk, N.Y. . . NBC
12:35 Bobby Sherwood . . . Glen Island . . . MBS
1:00 Herbie Holmes . . . Mark Hopkins Hotel, San Francisco . . . MBS
1:30 Chico Marx . . . Blackhawk, Chicago . . . MBS
2:00 Bob Crosby . . . Belboa Rendezvous . . . MBS
2:15 Jan Garber . . . Trianon . . . MBS

MONDAY

- P.M.
4:15 Raymond Scott . . . CBS
10:45 Alvino Ray . . . Hotel Sherman, Chicago . . . Blue
11:15 Benny Goodman . . . Hotel New Yorker, N.Y. . . CBS
11:15 Eddie Oliver . . . Hotel Syracuse, Syracuse, N.Y. . . Blue
11:30 Carmen Cavallaro . . . Hotel Statler, Detroit . . . Blue
11:30 Guy Lombardo . . . Hotel Roosevelt, N.Y. . . CBS
12:00 Chico Marx . . . Blackhawk, Chicago . . . MBS
12:00 Bob Allen . . . Hotel Pennsylvania, N.Y. . . Blue
12:30 Gene Krupa . . . Palladium . . . CBS
12:35 Mitchell Ayres . . . Hotel Lincoln, N.Y. . . MBS
1:00 Jan Garber . . . Trianon . . . MBS

TUESDAY

- P.M.
6:45 Bob Astor . . . William Penn Hotel, Pittsburgh . . . MBS
7:15 Harry James . . . CBS
8:30 Horace Heidt . . . NBC
9:15 Jack Teagarden . . . Shangri-La, Philadelphia . . . MBS
10:15 Art Kassel . . . Hotel Bismarck . . . MBS
10:45 Dick Kuhn . . . Hotel Astor, N.Y. . . MBS
10:45 Eddie Oliver . . . Hotel Syracuse, Syracuse, N.Y. . . Blue
11:15 Bernie Cummins . . . Hotel Cleveland . . . MBS
11:15 Benny Goodman . . . Hotel New Yorker, N.Y. . . CBS
11:15 Henry King . . . Edgewater Beach, Chicago . . . Blue
11:30 Ray Heatherton . . . Hotel Biltmore, N.Y. . . Blue
11:30 Jerry Wald . . . Meadowbrook . . . CBS
12:00 Carl Ravazza . . . Trianon . . . MBS
12:00 Lou Bressa . . . Chez Paree, Chicago . . . Blue

- A.M.
12:05 Jan Savitt . . . Hotel Astor, N.Y. . . CBS
12:15 Eddy Howard . . . Aragon . . . MBS
12:30 Dolores and Her Orchestra . . . Esser House, N.Y. . . CBS
12:30 Freddy Martin . . . Ambassador Hotel, Hollywood . . . Blue
1:00 Herbie Holmes . . . Mark Hopkins Hotel, San Francisco . . . MBS
1:45 Milt Herth . . . Dempsey's, N.Y. . . MBS
2:00 Anson Weeks . . . New Hollywood Casino . . . MBS
2:15 Jan Garber . . . Trianon Cafe . . . MBS

WEDNESDAY

- P.M.
4:15 Raymond Scott . . . CBS
6:45 Bobby Sherwood . . . Glen Island . . . MBS
7:00 Woody Herman . . . Blue
7:15 Harry James . . . from N.Y. . . CBS
7:30 Tommy Dorsey . . . NBC
9:00 Basin Street Chamber Music . . . Blue
10:00 Kay Kyser . . . NBC
10:15 Art Kassel . . . Hotel Bismarck . . . MBS
10:45 Eddy Howard . . . MBS
11:15 Benny Goodman . . . Hotel New Yorker . . . CBS
11:15 Alvino Ray . . . Hotel Sherman, Chicago . . . Blue
11:30 Guy Lombardo . . . Hotel Roosevelt, N.Y. . . CBS
12:00 Lou Bressa . . . Chez Paree . . . Blue
12:00 Griff Williams . . . Palmer House, Chicago . . . MBS
12:00 Bob Allen . . . Pennsylvania Hotel, N.Y. . . Blue

- A.M.
12:05 Bobby Sherwood . . . Glen Island . . . CBS
12:30 Vaughn Monroe . . . Hotel Commodore, N.Y. . . CBS
12:30 Henry King . . . Edgewater Beach, Chicago . . . Blue
12:35 Jerry Wald . . . Meadowbrook . . . MBS
1:00 Erskine Hawkins . . . Casa Manana . . . MBS
1:15 Muggsy Spanier . . . Dempsey's, N.Y. . . MBS
2:00 Jan Garber . . . Trianon . . . MBS

THURSDAY

- P.M.
1:15 Teddy Powell . . . Hotel Dixie, N.Y. . . MBS



- 4:45 Raymond Scott . . . CBS
7:15 Harry James . . . CBS
7:15 Harry James . . . from N.Y. . . CBS
9:00 Bing Crosby . . . Music Hall . . . NBC
9:30 Bobby Sherwood . . . Glen Island . . . CBS
10:15 Art Kassel . . . Hotel Bismarck . . . MBS
10:45 Louis Prima . . . Hotel Roosevelt, Washington . . . MBS
11:15 Benny Goodman . . . Hotel New Yorker, N.Y. . . CBS
11:30 Jan Savitt . . . Hotel Astor, N.Y. . . CBS
11:30 Alvino Ray . . . Hotel Sherman, Chicago . . . Blue
11:30 Dick Kuhn . . . Hotel Astor, N.Y. . . MBS
11:45 Bobby Sherwood . . . Glen Island . . . MBS
12:00 Chico Marx . . . Blackhawk, Chicago . . . MBS

FRIDAY

- P.M.
4:15 Raymond Scott . . . CBS
6:45 Dick Kuhn . . . Hotel Astor, N.Y. . . MBS
7:30 Bobby Sherwood . . . Glen Island . . . CBS
9:15 Jack Teagarden . . . Shangri-La, Philadelphia . . . MBS
10:15 Art Kassel . . . Hotel Bismarck . . . MBS
10:45 Eddy Howard . . . MBS
11:15 Baron Elliott . . . Bill Greene's Casino . . . MBS
11:15 Alvino Ray . . . Hotel Sherman, Chicago . . . Blue
11:15 Benny Goodman . . . Hotel New Yorker, N.Y. . . CBS
11:30 Charlie Spivak . . . Meadowbrook . . . CBS
11:30 Lou Bressa . . . Chez Paree, Chicago . . . Blue
12:00 Griff Williams . . . Palmer House, Chicago . . . MBS

- A.M.
12:05 Chuck Foster . . . from Washington . . . CBS
12:15 Griff Williams . . . Palmer House, Chicago . . . MBS
12:30 Clyde Lucas . . . Roseland, N.Y. . . Blue
12:30 Vaughn Monroe . . . Hotel Commodore, N.Y. . . CBS
12:35 Mitchell Ayres . . . Hotel Lincoln, N.Y. . . MBS
1:00 Bobby Sherwood . . . Glen Island . . . MBS
1:30 Anson Weeks . . . New Hollywood Casino . . . MBS
2:00 Freddie Slack . . . Casa Manana . . . MBS

SATURDAY

- P.M.
12:45 Al Trace . . . Flagship . . . MBS
1:00 Vincent Lopez . . . Hotel Taft, N.Y. . . Blue
1:35 Teddy Powell . . . Hotel Dixie, N.Y. . . MBS
2:00 Henry Jerome . . . Pelham Heath Inn, N.Y. . . MBS
2:30 Bernie Cummins . . . Hotel Cleveland . . . MBS
4:00 Mairies at Meadowbrook . . . Charlie Spivak . . . CBS
5:30 Clyde Lucas . . . Roseland, N.Y. . . Blue
7:45 Bob Astor . . . William Penn Hotel, Pittsburgh . . . MBS
10:45 Leo Reisman . . . Rainbow Room . . . MBS
10:45 Louis Prima . . . Hotel Roosevelt, Washington . . . MBS
11:00 Jimmy Joy . . . Hotel Cleveland . . . MBS
11:15 Russ Morgan . . . Chase Club . . . MBS
11:15 Bobby Sherwood . . . Glen Island . . . CBS
11:15 Alvino Ray . . . Hotel Sherman, Chicago . . . Blue
11:30 Ray Heatherton . . . Hotel Biltmore, N.Y. . . Blue
11:30 Johnny Messner . . . Hotel McAlpin, N.Y. . . MBS
11:45 Jan Savitt . . . Hotel Astor, N.Y. . . CBS
12:00 Freddy Martin . . . Ambassador Hotel, Hollywood . . . Blue
12:00 Art Kassel . . . Hotel Bismarck . . . MBS

- A.M.
12:30 Bob Allen . . . Hotel Pennsylvania, N.Y. . . Blue
12:35 Jerry Wald . . . Meadowbrook . . . MBS
1:00 Bobby Sherwood . . . Glen Island . . . MBS
1:15 Herbie Holmes . . . Mark Hopkins Hotel, San Francisco . . . MBS
1:30 Muggsy Spanier . . . Dempsey's, N.Y. . . MBS

Saunders Has Harpist

New York—Mike Levin's harp pupil, Jane Thomas, is working with Hal Saunders' orchestra at the Belmont Plaza hotel here.

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BETWEEN THE

Notes

... BY H.E.P.

The first really sensible statement to come out of the AFM's Petrillo in some time reached me via one of his friends the other day. Succinctly Jimmy said: "Of course, this jukebox-record fight is tough on the dance bands. But quite frankly, I'm not too interested in the dance bands. They're healthy. They've shown again and again that they can take care of themselves. I'm far more concerned about some other types of musicians who may not find work so easily now."

"Especially the men who live in towns that have several small radio stations and therefore practically no other source of work for musicians. I'm determined to make these stations which show a substantial profit give up some of that profit to the men who make it possible by the records and transcriptions that the stations use: the musicians."

"I'm well aware of the fact that the average jukebox tavern can't afford a band and this campaign never at any time seriously envisioned putting bands in instead of juke boxes. But such is the law that, in order to get at the radio boys effectively, we had to include the others as well. Negotiations are proceeding to offer the coin operators some relief."

"The independent radio stations are another matter. We aren't looking for compromises there. We're looking for a fair deal."

This is not a completely accurate quote of what was told me about Petrillo's remarks. But it at least points out that Petrillo is not as ostrich-like as a lot of people, me included, thought he was. But on the other hand, if he can give out with this non-double talk in private, a little more of it in public would go very well.

I don't agree with what Petrillo says, but at least having him say anything is more constructive than the aroma of silent bluster with which he usually surrounds himself.

Last issue I told you that I had run into a really ugly situation concerning the army, and some musicians. I've checked the story and found it true, and thought you might like to know about it. I'm withholding names unless someone wants to get huffy about it—in which case I'll be delighted to spread the whole incident, but firmly, in print.

Some time ago Louis Armstrong played a service date at a Georgia military camp. During the evening, a former Gene Krupa sideman serving as a private walked up to the Armstrong band and shook hands with one of Louis' musicians. They were standing talking when a white MP walked up, grabbed the private by the shoulder, and shouted, "Down here we don't shake niggers' hands."

The private remonstrated, said that the musician was a friend of his, indeed had been on several record dates in NYC with him. So he got tossed in the clink for two days, and the Armstrongite was given a light-going over after the dance by several of our Southern gentlemen in uniform.

Stevens to Air Corps

New York—Gary Stevens, vocalist with Charlie Spivak's band, has enlisted in the air corps.

ORCHESTRATION REVIEWS

By TOM HERRICK

Six Flats Unfurnished

Published by Regent, Arr. by Dick Maltby

CBS arranger, Dick Maltby, wrote this fine little riff tune which derives its title from the fact that it is written in the key of Gb—six flats to you. After an 8-bar intro which is half unison saxes and half ensemble, trombones pick up the airy bass figure for 8 bars. 8 bars later trumpets, trombones, and saxes are all working independent.

of one another in a way that really comes on. This arrangement, incidentally, was evidently taken off Goodman's record, because in the original manuscript saxes took a crack at the melody before it was relinquished to trumpets. At B there's a brief interlude into the written out tenor chorus at C, the second 8 bars of which are "clap hands" rhythm in back of the tenor. There's ensemble work at D and E, and piano gets 8 bars of bridge at F which has to be written in B major because of the fact that 7 flats, the actual key at the bridge, is an inharmonic key. It kicks nicely on the way out.

Tondelayo

Published by Felst, Arr. by Jack Mason

Takes Mr. Mason 12 bars of tom toms and weird stuff to get into the first chorus of this piece which is for full ensemble with a sax split. There's more tom toms after the second ending into the special chorus which gives the lead to cup muted brass in front of a unison sax and clarinet figure. Tenor gets a few bars, too, and the last chorus is full brass with independent sax figures.

Dardanella

Published by Mills, Arr. by Jimmy Dale

Another in the orchestrate series for small bands. After the intro there's a full chorus of ensemble voiced 4-way between trumpet and saxes. Saxes get the second strain at B and then back up with moving figures, 16 bars of ad lib trumpet. First alto takes it out while trumpet joins in organ with the other two saxes. D is mostly ensemble and there's a fade-out riff finish.

A Poem Set to Music

Published by B.V.C., Arr. by Charlie Hathaway

Another good tune from Harry James' *Springtime in the Rockies*. A lot of bars here, too, 64 of them all told. A trumpet solo in the introduction leads into the repeat

choruses which open up with brass on the lead and brasses playing ascending organ figures. After the second ending rhythm and brass in cup mutes play a sort of beguine figure backing up unison saxes on the lead. Then first trumpet takes a solo with saxes on the same figure. There's a rhythm finish in good taste.

Knock Me a Kiss When Johnny Comes Marching Home

Published by Leeds, Arr. by Vic Schoen

More 2 for 1 arrangements for small bands. *Knock Me* is a slow blues with solos by alto and trumpet at A and B with some peachy background work behind each. There's a tricky triplet modulation into the last chorus at C. *Johnny* moves along at a fast clip and doesn't read too easy at the required tempo. Tenor sax solos at C can be played an octave lower if necessary and there's more good tenor at E backed up by tom toms. There's an unusual pyramid figure just before F and the ensuing ensemble is nice.

920 Special

Published by Regent, Arr. by Spud Murphy

Count Basie's Earl Warren turned out this manuscript originally as a special for the Basie band and it goes like mad. After the intro which features high brass and a few right hand treble figures a la Basie, the first chorus goes to brass in mutes out in front of sax organ. Reeds get the bridge and brass take it out. There's a reed interlude at D, some piano at E, and a written out alto solo at F. Second trumpet gets 16 beginning at H and then a few more bars later on. At the beginning of the finale at L plunger brass lead off and back up a tenor solo up to the ending which reverts to the original riff.

Babushka Hop

Published by Clef, Arr. by Jimmy Dale

More small band stuff—this an original by Irving Riskin. Unison

He's In the Navy Now, Mates



New York—Here's what happens to press agents when they aren't at Lindy's. Former BG space grabber, Hal Davis, is spotted here with his Navy *Torpedo Rhythm* outfit. Accordionist Davis picked this title because his boys invariably sink the melody. Drummer is Ohio's Johnny Marshall, while Jack Dunn trumpets, and Fred Hutchinson worries about that middle C that someone broke. —Ray Levitt Photo.

★ We've Changed Our Address!

Please address all fan mail to:

DON RAGON Orchestra
CORONADO CLUB, SHREVEPORT, LA.

Bose Breaks It Up in Rockford

Rockford, Illinois — Two-beat fans got the kick of their lives last month when Sterling Bose, in town with the Chico Marx band, sat in with Russ Winslow's dixie band at the Hotel Lafayette and jammed the last few numbers with them. Bozo walked on the stand during the supposedly last chorus of *Coquette* and said, "I've got the next chorus." They took six.

Ellis Stukenburg, leading a 3-piece at the Senate, was slated for the army, but was turned down temporarily due to a bad ticker. . . Russ Winslow is screaming for a trumpet man. Bob Kindred, at present in the slot, leaves for the service this month. . . Carole Starr, former chanteuse at the Miami, is now at Ye Olde Cellar in Chicago. . . Florence Rogers is back at Times Tap chirping the vocals to Jack Price's pianolicks. —Bob Fossum

clarinets open it up and are joined by muted trumpet 8 bars later. Clarinets continue until the tenor solo at D. Trumpet gets off at E and the last chorus is sotto throughout. Nice novelty.

ALSO RECOMMENDED

The Road to Morocco, Published by Paramount, Arr. by Van Alexander.

I Sent a Letter to Santa, Published by B.V.C., Arr. by Charlie Hathaway.

Corridas En Madrid, Published by Robbins, Arr. by Charles L. Cooke.

Mitchell Ayres Replaces James At the Lincoln

Top-Flight Name Bands Becoming Scarcer for Location Work Now

New York—Settling many rumors (mentioning Les Brown, Shep Fields, Red Norvo, Duke Ellington, and Count Basie) Mitchell Ayres' band opens here in three days at the Hotel Lincoln, replacing Harry James, coast and picturebound.

Interesting angle to the Ayres booking is that it represents the increasing squeeze that is hitting Maria Kramer, canny owner of the Lincoln, Edison, and Roosevelt hotels.

Up until now she has always waited until the last minute before buying a band for one of her spots, thus usually being able to find an outfit out of work and in need of a location. Now with the shortage of combos, she isn't finding it so easy to get good bands to come in for scale.

Added to her difficulties is the farsightedness of rooms such as the Sherman (Chicago), Pennsylvania (N.Y.), and the Palladium (L.A.), who have bands sewed up well into next fall. As a result, bands thus pacted are touring theaters, not available. —mix

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Fred Otis Shy, Retiring —But Not at Keyboard With Dunham Orchestra

by SHARON A. PEASE

In the music business it seems accepted that members are privileged to toot their horn, figuratively as well as literally. Knowing that it is expected, most musicians cut loose with varied volume and technique. Thus it is refreshing to occasionally encounter a fellow with the shy, retiring nature of Fred Otis, pianist with Sonny Dunham's orchestra. His modesty, however, is confined strictly to activities off the stand, for his talented work at the keyboard reflects no shyness.

Well schooled and serious about music, he is typical of the group of youngsters who, along with the veterans, are contributing to the increase in popularity of the piano as a solo instrument in dance bands, as well as its vital function as part in the rhythm section.

Native New Yorker

Fred was born and raised in New York. His academic training in music began when he was a little past seven and continued for five years. His mother passed away when he was eight and four years later he lost his father. That ended the musical studies but not Fred's interest in the subject. He played for various school functions and started developing a dance style. His greatest early influence was Duke Ellington—later Teddy Wilson.

Encouraged by friends and musicians who heard his efforts as a dance pianist, he was soon working beer gardens with neighborhood non-union bands. He attended jam sessions at every opportunity and through musicians he met, secured a job as pianist with a small orchestra aboard an ocean going excursion steamer. His first trip was to Florida and return. Then came Caribbean cruises including stops at Haiti, Jamaica, Columbia, and Panama. These trips lasted eighteen days and Fred made three of them during the remaining vacation season. "I had a lot of fun and saw some interesting things," he relates. "But most important, picked up much valuable musical experience."

Goldbetter Bashes

Back in New York, Fred's musician friends convinced him that he should join the union, and helped him finance the venture. This resulted in better jobs, including a hitch with Jack Jenney at the Onyx, and a series of one-nighters with Mike Riley. Then came a job with Lee Shelley at the Arcadia Ballroom and more one-nighters with Tommy Reynolds. Next he played second piano on a theater tour with Jack Little.

During this period, Fred took part in many of the late sessions at the Goldbetter Studios at Broadway and 51st Street. Almost nightly a group of fellows who liked to jam would rent a studio after hours and cut loose until dawn. Included in the regulars were Bernie Privin, trumpet; Lou Frohm, drums; Bill Robbins, trumpet; and Milt Field, tenor. All have since landed with name bands.

Knocked Out Start

Fred joined Sonny Dunham in June, 1941, after auditioning for the job at the close of a Roseland



Fred Otis

Ballroom engagement. The band was taking to the road with the first date at a tank town in Pennsylvania. Fred started the trip by automobile in company with two fellow musicians and three orchestra wives, including the wife of the band's manager. The car broke down enroute and, after being towed to the next town and hearing the verdict that it would take several days to fix it, they decided to continue the trip by bus and rail. This was complicated by the fact that one of the women had a dog, which had to be smuggled onto the bus. Also, the bus failed to make the rail connection and as a result they missed the job completely, eventually catching up with the band the following day. The group wasn't financially prepared for the accumulation of traveling expenses, hotel bills, and meals, and as Fred recalls, "The meals were getting lighter and further between all the time."

After this unusual start the sailing has been smooth with the exception of an auto accident which caused Fred to miss the first half of a one-nighter. In recalling the incident, Sonny Dunham says, "He was pretty well cut and bruised and we wanted him to get to a doctor but he insisted on finishing the job. We gave him first aid and he certainly was the center of attraction after our amateurish and ample bandaging."

As previously mentioned Fred is a serious musician. He would like to continue his studies and in the meantime is constantly striving to improve his playing.

Example of Solo Style

An example of his solo style on blues at a medium tempo is shown herewith on an original which in memory of his start with the Dunham band he has titled *Pennsylvania Scuffle*.

Note the structure of the bass on beat and of the third and seventh measures of the A chorus.

Fred Otis Chorus on His "Pennsylvania Scuffle"

Moderato

47720

The preceding tenth usually moves downward chromatically and used in this way, the top note would become the seventh (B flat), Fred has effectively substituted the sixth (A).

The treble run used in the first half of measure eight of the A chorus is comprised of the tones of C major triad, (CEG) plus the major seventh (B). There is also another nice run in the treble of measure twelve. Note that only four tones are used. The harmony being G, these tones are the third (B), minor third (B flat), seventh (F), and augmented fifth (actually D sharp though written as E flat). Notice the next to the last chord in the B chorus. Looking at only the treble the chord would appear to be A flat minor sixth. However, the G in the bass makes it G harmony with the treble notes the seventh (F), minor ninth (A flat), third (B), and augmented fifth (again D sharp though written as E flat).

(EDITOR'S NOTE: Mail for Sharon Pease should be sent to his teaching studio at Suite 815, Lyon & Healy Bldg., Chicago, Ill.)

Coin machine operators get their tips on what records are popular from "Your Automatic Hostess Selects the Most Played Records"—a regular feature in every issue of the BEAT.

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SINGLE SLANTS

BILLIE HOLIDAY

(Reviewed at the Garrick Stagebar, Chicago)

A most amazing person and the most amazing singer in the jazz world today, Billie Holiday is a dual personality. She is unpredictable, laughing and gay . . . aptly named Billie . . . off stage. On stage her manner and her feelings change completely to form a new, dignified, sincere, sentimental person . . . a person who has given rise to such names as La Holiday and, now, most appropriately, Lady Day. She is genuinely both.

Her style is an amazing combination of phrasing, an unusual voice and a natural feeling for contrast in harmony all blended together and superimposed upon a great big word, sincerity. Her touch is that of a fine painter, shading and blending to bring out his subject with everything that is in his heart. And it does all come from the heart.

Billie has exceptional taste and chooses only those songs which strike her as being sincere and those in which she can really believe. In her understanding of the tune, she phrases it to match her sincerity and brings about a pleading for the idea of the song which results in her selling the song completely.

It's hard to discuss Billie musically, her success lies so much in

Stan Kenton Gives Pittsburgh a Thrill

Pittsburgh — Stan Kenton's recent one nighter at the Aragon ballroom here in the heart of the Smoky City certainly convinced local J-bugs and musicians that he is everything he was cooked up to be and even more. "The joint was jumpin'" from the very first note of Kenton's artistry in rhythm to the concluding bar of music by this scorching discovery of '42 and his orchestra.

"Youth will be served" they say, but locally youth has been serving, due to some fine work on the part of Jimmy Spitalny and his band. Jimmy has gotten together a band with an average age of eighteen. Jimmy is the son of KDKA's Maurice Spitalny, and the nephew of Phil Spitalny of the all-girl-ork fame.

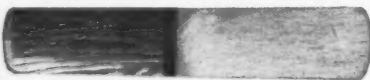
the mental. Her phrasing is often unorthodox because La Holiday needs no rule other than her own. Her tones sometimes hit purposely a little sharp and, in doing so, give a pleading effect that has never been copied. Her voice is not good, yet it manages to outdo any good voice in the business. She runs the gamut from good blues like *Fin and Mellow* through *I Cried for You, He's My Guy, Them There Eyes*, to the piece de resistance, *Strange Fruit*.

La Holiday is an artist with tears in her eyes as she sings *Strange Fruit*. Billie is a carefree, temperamental, domineering personality. They are both swell people.

—dix

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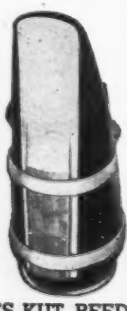
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RAVINGS at REVELLE

By "SARJ"

Man, if you guys knew what Sarj goes through to write this column! All the way back from North Africa by paddle board! Of course it was worth it because, in coming by way of the South Pacific, Sarj happened to see a Japanese fleet nearing Australia and sunk 23 ships on the way in. You may hear conflicting reports on the affair in North Africa and the sinking of the ships in the South Pacific and, though modesty prevents Sarj's denying these stories publicly, the thing was all handled single handed by Sarj on a paddle board. Show respect, sir!

Stopped in to see an outfit in our vital defense zone in the Caribbean and was really knocked out by the 5th Infantry orchestra there. Really, pops, the outfit is so solid it nearly knocked Sarj loose from his stripes. It's a thirteen piece band led by Tech. Sgt. Manuel B. Sousa from Maine. Sarj grabbed a picture of the group but it got wet on the paddle board so we're expecting another one from the boys soon and will try to show you what they look like. Featured in the band are Cpl. Al Streit and Tech. 5th Ted Stim, trumpet and drums from Philly local 77, and Pfc. Bill Whelan, tenor sax, from "802." Arrangements are by Tech. 5th Del Shroyer, alto from Lincoln, Nebraska; Tech. 4th Paul Peters, piano, from Boston; and Cpl. Al Streit, Philly.

Darnell's Crew

Sgt. Bill Darnell, former Bob Chester vocalist, was telling Sarj just the other day that he was considerably dragged by reading where one Sgt. Dan Maer complained that there was no band at Camp Kilmer. Bill is of the firm conviction that Sgt. Maer is either (a) nowhere, or (b) on pass all the time because there is a band at Camp Kilmer, a solid one, led by Sgt. Darnell.

Because of the fact that Sgt. Bill organized the band, leads it and sings with it, he is a bit miffed at Sgt. Maer's not even knowing that one exists. We suggest that Sgt. Maer had best dig the band some Friday night at the enlisted men's dance at Service Club No. 2 and apologize profusely to Uncle Bill. How would you like it, sir, if Sgt. Darnell would write in and say, "What we need here at Camp Kilmer is a good Sgt. Dan Maer"?

Getting back to Sgt. Darnell, he could use a few good brass men there but then he will have both a fine dance band and a good complete military band. The setup is as follows in the dance band: Ben Goodman (Muggsy Spanier) and Sam Bidner (Ted Lewis), altos; Georgia Auld (Shaw-Goodman) and Johnnie Arranzino (own band), tenors; Joe Ferreri (Duchin-Reichman), baritone sax; Jack Betzner (own band), piano; Frank Di Paolo (Van Alexander), bass; Carl Haller, drums; Sig

Macy (arr. Frank Dailey-Rogers-Al Donahue), John Cuniffe (Will Bradley), trumpets; Pete Skinner (Red Norvo-Teddy Powell), tram. And Bill Darnell, of course, leading and singing.

They're PFC Now

Did we mention in the last column that Eddie Shea (Kyser drummer) and Bob Carroll (Barnet singer) are now Pfc.'s each? But speaking of Gardner Field, which we are, Pvt. Sid Beller (this private business is getting to be a habit with Sid) invites us to meet the new string section of the Gardner Field dance band. Alfred Barr (Ray Noble and NBC, Chicago), Adolph DiTullio (Los Angeles Philharmonic and Andre Kostelanetz) and Hank Camusi (same as DiTullio), violins; Morrie Keltz (Warner Brothers Studio with Leo Forbstein, music director, for 13 years), viola; Victor Gottlieb (Philadelphia Symphony and Coolidge Pro Art String Quartet), cello; and Sam Chiefetz (Phi Ohlman and Hollywood Radio Studio work), string bass.

Four of Gene Krupa's men are now in the band at the Enid Flying School in Enid, Oklahoma. They are Pfc. Greg. Phillips, tram; Pvt. Graham Young, trumpet; Pvt. Jimmy Milione, tenor sax; and Pvt. Johnny Desmond, vocalist. Their address is 320th A.A.F. Band, Enid Army Flying School, Enid, Oklahoma.

Hudson's Boy Red

Red Colucci, ex lead alto with Ralph Stuart's orchestra in Providence, Rhode Island, is now a corporal at Fort McClellan in the band led by Dean Hudson, Florida bandleader who was hitting the right rungs just before he went into the army with his own band. Red has also played with Mal Hallett.

Found out that Pvt. Robert Barfield has a fine jump crew in the 4th Regiment orchestra at Fort Warren, Wyoming. If this is the same Bob Barfield who formerly played with Saunder King's San Francisco small combo, we are glad to locate him. Old Sarj knew him well. He's a tremendous tenor man. Formerly worked with Lionel Hampton, too. Our ex Portland correspondent, Al Stafford is at Fort Warren now too. He has written a tune called *Midnight Rendezvous* which the band is giving a good play.

Here's Bunny Again

Sarj got a nice letter from 1st Musician Al Head of the USS Pennsylvania, Box 18, c/o Fleet Post Office, San Francisco, California, enclosing a copy of his original navy song, *Just a Sailor*

Boy. The ship band is playing it and Al's mates think it's really terrific. Hope he has luck with it.

It says here that Bunny Shawker, ace drummer formerly with Alvino Rey and others, has jumped from Dix to Fort Lee, Va. Where he may have jumped to by this time no one knows. How these characters do move around. Here's another one, too. Pvt. Hal Woolwich (Hal Wallis) is not at Camp Robinson, as we reported a few columns back but can now be reached at Det. Med. Dept., Station Hospital, Fort Sill, Oklahoma. Incidentally, Hal has been collaborating on some new songs down there with Hal Maxwell (now at Camp Barkely).

Time Zero

Tony Overko, ex sax and clary with Hal Wallis is now also at Fort Sill to keep Hal company. Down out of New Orleans come two copies of *Time Zero*, news-weekly paper which uses *Down Beat* musical news to keep the

A Thousand of the Top-Drawer Discs

★ PICKED BY MIKE LEVIN

Part 4 in our list of available records for your library or for that Christmas gift. Don't forget that right now buying older discs has an extra bonus in that they often come out of stock and therefore aren't blessed with the modern shellac or what passes for it.

Hot Jazz

Earl Hines

I Ain't Got Nobody and 57 Varieties—Columbia 35875 (1928)
You've probably heard the phrase "trumpet style piano" used to describe Father Hines and others that play like him. This is a per-

fect example of what is meant by this. Listen to Hines phrases and see how Louis-like in structure. Also his tremendous command of rhythms and counterbeats, getting out on "impossible" limbs, but always getting back somehow. Despite Teddy and Tatum, there is a lot that most piano men don't know right here.

Swing

Tommy Dorsey

Lonesome Road (Parts 1 and 2)—Victor 26508 (1938)

Released originally as a special disc for Victor Record Society members only, this one was later made available to the public. Important because it marks TD's swing towards a colored style crystallized later by Sy Oliver. First side has some fine trombone section work, while side two starts with lovely wide-voiced reeds moving on towards an alto and section walkout. This, I think, was Bill (Glenn Miller-Andre Kostelanetz) Finnegan's first big-time arrangement.

Dance

Arturo Arturos

Miserlou and Jungle Drums—Victor 27730 (1941)

Picked for no other reason than this is South American music played simply and without all the folderol that most bands seem to think it necessary to add. Lou especially has quiet gourd rhythms.

Vocal

Louis Armstrong

Nobody Knows the Trouble I've Seen and Shoutin' All Over God's Heaven—Decca 2085 (1938)

Of all the spiritual singing I've heard by Robeson and Anderson, this is so far superior there isn't even any competition. Louis' simplicity, intense emotion, and ability to sing just as he plays makes this an art-song if there ever was one. Don't miss this if you want to hear spirituals sung the way they should be.

Novelty

Woody Herman

Laughin' Boy Blues and Twin City Blues—Decca 1803 (1937)

Get this one. It's a cross between hysteria and a crying jag. It has to be heard to be believed. And before you start scoffin', don't forget that the biggest seller of all time is the *Okeh Laughing* record which sold several million copies. The *Laughing Boy* is Sonny Schuyler of more commercial vocal fame.

Song for Sousaphones



Luke Field, Arizona—"Here's a song for sousaphones," says Hope Raymond to two members of the Luke Field band, Cpl. William K. Lundy of Montrose, California, and Pfc. Philip Mathews of Denver. Miss Raymond is a popular Phoenix entertainer and recently composed a song, *What Does a Soldier Think Of?*, which she dedicated and presented to the Luke Field band. Photo Luke Field Lab.

boys hep to the current jive. Thanks for the copies, Sgt. Phillip Goldberg. Phil is circulation manager.

Sid Kaye, former Ray Scott, Frankie Masters, Alvino Rey drummer, has joined the navy band at Norfolk, Va.'s Camp Allen. Another Ray Scott drummer, Johnny Mertins, is now stationed at Great Lakes Naval Training station.

For the nonce that must be all. New issue will bring the latest jive on what's cooking from camp to camp. Keep Sarj posted. What with taking care of all the foreign fronts, Sarj gets rushed without your helping letters. Okay, pal, play reveille.

Del Casino to Teach in Navy

Detroit—Del Casino, now playing at the Book Cadillac hotel here will leave the band business in a few days for a navy boxing instructorship. The band will disband.

Jeffries Has Trio

San Francisco—Herb Jeffries, ex Ellington vocalist, and Frank Burr pulled three men out of the Stuff Smith combo in Los Angeles to open the new Subway nightery here. Unit goes under the name of Herman Autrey, trumpet, and includes Slick Jones, drums and a tenor man by the name of Douglas.

240th Coast Artillery Band



Stationed somewhere on the Atlantic coast, the dance orchestra of the 240th Coast Artillery band is in great demand for weekly post dances and in the various service clubs. Left to right: trumpets, Sgt. Anthony "Bix" Santella, Cpl. Alton Purington, Sgt. Albert Martin, Cpl. Ralph Cederer; trombones, Pfc. Roger Lord, Sgt. Louis DeLillo; guitar, Cpl. Preen Lacerenza; drums, Cpl. John Casey; saxes, Pfc. Max Hanna, Cpl. George Arvanigian, Cpl. William Pratt; Pvt. David Deyette; piano, Pfc. George Harnois. Orchestra is under direction of Staff Sergeant Tony Ingerowski.

ISHAM JONES' Song

"BUT I NEVER DO"

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Benny Takes Lead From Duke

Only 15 Days Left to Vote In '42 Poll

Balloting Strong In Second Returns of All Star Contest

We hate to tell you this, but there are only fifteen more days to vote for your favorite musicians and bands for *Down Beat's* All Star contest of 1942. The contest closes December 15 at midnight. Post your ballots to arrive in Chicago before that time.

The reason we hate to tell you that is because we have already lost two mailmen and seven office boys in the flood of ballots that

have poured into *Down Beat's* Chicago offices since the opening of the poll. With employment the way it is now we can't afford to lose any more help. To say that early balloting has been good is such a vast understatement that we have sent to our Hollywood offices for a proper descriptive adjective.

James in Third

First returns' tie between Goodman and Ellington has split somewhat with Benny taking a short lead but with Duke still breathing that hot breath. Harry James came up from a slow seventh to a fast third and Woody Herman dropped from third to sixth but is pressing Tommy Dorsey very closely for fifth. Basie retains his fourth.

The sweet tabulations showed a fast come up for Glenn Miller from fourth to second as Spivak dropped to third and Harry James came from eighth to fourth. Claude Thornhill took a bad fall from third to ninth (or tied for eighth). The small combo group finds Woody Herman units in both third and sixth with John Kirby and Benny Goodman arguing over first.

Time to Vote

Artie Shaw's as yet unformed navy band polled a terrific vote to vie with Herbie Fields' Fort Dix Army Band shoving Saxie Dowell back to fifth place. But, better than all this discussion, here are the incomplete tabulations to date. Read them and vote, if you haven't already. Remember two things,

though. The time is short and only one vote to a customer!

Swing Bands

1—Benny Goodman	212
2—Duke Ellington	176
3—Harry James	152
4—Count Basie	146
5—Tommy Dorsey	132
6—Woody Herman	130
7—Glenn Miller	88
8—Jimmie Lunceford	64
9—Gene Krupa	58
10—Jimmy Dorsey	54
11—Charlie Barnet	52
12—Bob Crosby	42
13—Stan Kenton	36
(none under 25 listed)	

Sweet Bands

1—Tommy Dorsey	240
2—Glenn Miller	196
3—Charlie Spivak	170
4—Harry James	116
5—Duke Ellington	106
6—Jimmy Dorsey	72
7—Benny Goodman	68
8—Hal McIntyre	56
9—Claude Thornhill	56
10—Case Loma	34
11—Sammy Kaye	34
12—Woody Herman	26
(none under 25 listed)	

Small Combinations

1—John Kirby	118
2—Benny Goodman Sextet	110
3—Woody Herman's Woodchoppers	52
4—King Cole Trio	50
5—Bob Crosby Bob Cats	44
6—Woody Herman's Four Chips	26
7—Red Norvo	26
(none under 25 listed)	

Service Band

1—Herbie Fields' Fort Dix Band	220
2—Artie Shaw Navy Band	210
3—Great Lakes Band	92
4—Rudy Vallee Coast Guard Band	62
5—Saxie Dowell Navy Band	58
6—Santa Ana Air Cadets	26
7—Clyde McCoy Navy Band	18
8—Lt. Stanley Brown's Fort Bragg Band	16
9—Gardner Field Band	16
(none under 15 listed)	

Favorite Soloist

1—Benny Goodman	120
2—Harry James	72
3—Tommy Dorsey	44
4—Muggsy Spanier	30
5—Jimmy Dorsey	24
6—Charlie Barnet	22
7—Emille Caceres	20
8—Bobby Hackett	20
9—Coleman Hawkins	18
10—Gene Krupa	18
(none under 15 listed)	

King of Corn

1—Guy Lombardo	330
2—Sammy Kaye	82
3—Harry James	68
4—Spike Jones	60
5—Kay Kyser	30
6—Glenn Miller	26
7—Clyde McCoy	24
(none under 20 listed)	

Trumpets

1—Ziggy Elman	456
2—Roy Eldridge	452
3—Bobby Hackett	158
4—Red Stewart	136
5—Billy Butterfield	134
6—Chuck Peterson	134
7—Yank Lawson	88
8—Billy May	68
9—Cappy Clayton	46
10—Buck Clayton	32
11—Steve Lipkins	32
12—Jimmy MacPartland	32
13—Billie Rogers	32
14—Nate Kazebier	28
15—Hot Lips Page	26
16—Corky Cornelius	24
(none under 20 listed)	

Trombones

1—J. C. Higginbotham	404
2—Low McGarity	260

Contest Rules

Send only ONE ballot. Names of voters will be checked and all duplicate votes eliminated.

Do NOT vote for musicians who were leaders on or after November 1st in the blanks for selection of the all-star band.

DO vote for leaders in the swing, sweet and service band divisions or as "King of Corn" or favorite soloist. In voting for bands in the armed services, identification of the unit itself is sufficient, if you do not know the leader's name.

Sign your correct name and address, and in full detail. Doubtful ballots will be checked to determine their authenticity.

Be fair in your selections, and base them on musical talent alone. Every living musician is eligible, in or out of the armed services.

Mail your ballot to Contest Editor, *Down Beat*, 608 South Dearborn Street, Chicago, Ill., to arrive before midnight, December 15th, 1942.

3—Neal Reid	96
4—Lawrence Brown	64
5—Jack Jenney	62
6—Floyd O'Brien	52
7—George Brunies	44
8—Dick Wells	32
9—Paul Tanner	30
10—Jim Priddy	26
11—James (Trumple) Young	24
(none under 20 listed)	

Alto Saxes

1—Johnny Hodges	414
2—Toots Mondello	220
3—Les Robinson	120
4—Willie Smith	104
5—Pete Brown	66
6—Ernie Caceres	50
7—Tab Smith	40
8—Hymie Schertzer	38
9—Milt Yaner	22
10—Skippy Martin	20
(none under 20 listed)	

Tenors

1—Ben Webster	324
2—Vido Musso	282
3—Tex Benke	258
4—Eddie Miller	138
5—Don Lodice	96
6—George Auld	90
7—Corky Corcoran	84
8—Habe Russin	51
9—Joe Thomas	30
10—Don Byas	27
11—Al Klink	27
12—Herbie Haymer	24
(none under 20 listed)	

Clarinet

1—Irving Fazola	198
2—Pec Wee Russell	129
3—Johnny Mince	81
4—Heine Beau	39
5—Buster Bailey	33
6—Mahlon Clark	30
7—Abe Most	30
8—Ernie Caceres	30
9—Edmond Hall	24
(none under 20 listed)	

Piano

1—Jess Stacy	243
2—Mel Powell	156
3—Joe Bushkin	72
4—Frankie Carle	69
5—John Guarnieri	66
6—Chummy MacGregor	45
7—Tommy Linehan	33
8—Art Tatum	30
9—Milt Raskin	24
(none under 20 listed)	

Bass

1—Bobby Haggart	246
2—Artie Bernstein	147
3—Doc Goldberg	93
4—Walter Page	90
5—Walt Yoder	69
(none under 20 listed)	

Drums

1—Buddy Rich	288
2—Dave Tough	126
3—Jo Jones	96
4—Frank Carleson	69
5—Cosy Cole	69
6—Maurice Purtill	63
7—Ray Baudus	54
8—Sid Catlett	30
9—Sonny Greig	21
10—Buddy Schatz	21
(none under 20 listed)	

Guitar

1—Hly White	132
2—Eddie Condon	102
3—Allan Reuss	78
4—Bobby Hackett	75
5—Fred Green	60
6—Nappy Lamars	60
7—George Barnes	36
8—Teddy Bunn	27
9—George Van Epps	27
10—Tommy Kay	21
(none under 20 listed)	

Arrangers

1—Sy Oliver	267
2—Jerry Gray	105
3—Eddie Sauter	78
4—Billy Strayhorn	57
5—Dave Matthews	27
6—Charles Hathaway	24
7—Ben Homer	21
8—Will Hudson	21
9—Harold Mooney	21
10—Jimmy Mundy	21
(none under 20 listed)	

Male Vocalists

1—Frank Sinatra	222
2—Bob Eberly	162
3—Bing Crosby	141
4—Ray Eberly	108
5—James Rushing	60
6—Dick Haymes	39
7—Billy Eckstein	21
(none under 20 listed)	

Female Vocalists

1—Helen Forrest	231
2—Helen O'Connell	123
3—Billie Holiday	87
4—Anita O'Day	87
5—Marion Hutton	72
6—Jo Stafford	63
7—Dinah Shore	63
8—Peggy Lee	51
9—Mildred Bailey	30
10—Ella Mae Morse	27
(none under 20 listed)	

Book-Cadillac Policy Change

New York—Opening two weeks ago of Del Casino at the Hotel Book-Cadillac, marked the return of that spot to semi-name operation.

by THE SQUARE STRICTLY AD LIB

Before this month is out, Sammy Kaye and one other bigster will announce their retirements for the duration on the Coca-Cola Spotlight band program. . . . Frances Faye's trip to Florida may have a bearing on her domestic situation. . . . Chicago music men are up in arms about the persistent payola demands of one band leader.

When Ben Pollack was doubling between a hotel and a musical show some years back, he engaged a chauffeur for the shuttling, since the salary amounted to less than taxi would total. He carefully disembarked around the corner, lest his men think he was getting snooty. When he gave the downbeat at one matinee, however, nothing happened. "We're waiting for your chauffeur to carry in our instruments," the boys told him blandly.

Song-plugger Nat Margo is taking disc-spinner Alan Courtney to court for an accounting with the Alan Courtney Music Co. . . . Abe Lyman, reclassified in 4-F, will not reform his band, but plans to head for Hollywood and a radio job. . . . Ruth Cleary, who took an all-girl band into New York's Le Coq Rouge recently, is a daughter of the late Peter Cleary, Brooklyn postmaster, and a niece of Boxing Commissioner Colgan.

Joe McMichael, Merry Macer, is feeling the draft. . . . Georgia Gibbs, featured vocalist on CBS' *Camel Caravan* and better known to Artie Shaw fans as Fredda Gibson, has been approached by Sam Goldwyn for picture work. . . . That bunch of Thornhill's men who joined the coast guard in Cleveland are quite unhappy. Seems that after they were inducted, the higher ups decided not to have a band.

Joe Lippman, former Jimmy Dorsey and This Is the Army arranger, has gone to the officers' candidate school in North Carolina. . . . Jeanne Valero, one of the leaders of the Valero Sisters band at the Havana-Madrid in New York, and maestro Lee Castle are rumored headed for the altar. . . . Gloria Wood has gone to the west coast to join Horace Heidt's band.

Tommy Reynolds found a sensational new canary, Nadine Westerfield, deep in the plains of Kansas. . . . Ina Ray Hutton stuck her baton in her eye in Kansas City and had to work the first few shows in Omaha with a patch over the glamorous orb. . . . D'Artega, the band leader, rumored set for the khaki. . . . Supposed picture of Russ Columbo, late crooner, used to illustrate a recent Pola Negri magazine feature, really was a shot of Del Casino, band leader. Both musicians resemble Rudy Valentino.

Switching from a glass to a black ebonite mouthpiece a few days before the Toscanini concert is said to have caused the famous Benny Goodman clinker on *Rhapsody in Blue*. Sideman say BG changed because the new mouthpiece permits a more classic tone.

Lou Levy, manager for the Andrews Sisters, convalescing from an operation. . . . John Philip Sousa III has abandoned his career as band leader and is working for a national magazine in Philadelphia. . . . Former press agent for one of the name colored bands is sending out press releases from an army camp with his name and serial number on the letter head. What a busy day he must be having!

VOTE HERE!

For your favorite musician and band and send your selection to contest editor care *Down Beat*—608 South Dearborn St., Chicago, Ill.

PICK YOUR ALL-STAR BAND

(Do Not Vote for Band Leaders Here)

_____	Trumpet
_____	Trumpet
_____	Trumpet
_____	Trombone
_____	Trombone
_____	Alto Sax
_____	Alto Sax
_____	Tenor Sax
_____	Tenor Sax
_____	Piano
_____	Drums
_____	Bass
_____	Guitar
_____	Clarinet
_____	Arranger
_____	Male Singer
_____	Girl Singer

YOUR FAVORITES OF 1942

(Leaders are Eligible for Votes Here)

Swing Band	
Second Choice	
Sweet Band	
Second Choice	
Service Band	
Second Choice	
Trio or Small Combo	
"King of Corn"	
Favorite Soloist (May include any instrument not listed above, such as violin, accordion, etc.)	
Your Name	
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A COLUMN FOR RECORD
COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

Collectors in the U. S. interested in Red Nichols received last month a pamphlet entitled *Re-Mining the Pennies*, a complete discography of Red Nichols and His Five Pennies, compiled by R. G. V. Venables and C. W. Langston White, both prominent English discophiles and authoritative critics of American white jazz. This booklet is undoubtedly the most accurate and complete writing on this subject. The compilation is restricted to the Nichols recordings for the Brunswick label under his own name and does not include the numerous sides waxed under the many blind band titles made by Red and his associates for various other labels.

The material included covers years of research based on careful study of all the listed records and a large volume of correspondence with the musicians involved and with individuals at one time connected with the Brunswick company. As a result the authors have been able to list the records in sequence in accordance to their master numbers (Brunswick master numbers have been difficult to obtain and this complete listing of the Five Pennies master numbers is in itself a revelation). The work also includes recording dates for most of the sessions along with complete personnel. Several unissued masters are listed and where possible the arranger is also listed. Both the American and the British record numbers are also shown. This work covers 132 titles. Reference is made to Jack Teagarden's first vocal chorus being on *Some of These Days* (a scat chorus), while it has always been thought Jackson broke out into song for the first time on *Nichols' After You've Gone*.

Venables has long been avidly interested in clarinetists and has made a thorough study of the work of Fud Livingston. In his booklet he has made a special effort to list the correct clarinetist on each date and it is believed by the *Hot Box* that his listings are correct.

Page 137 *Hot Discography: Correction of Error and Omission. Record of the month: Top of page should read as follows:*

BEN'S BAD BOYS

Wang Wang Blues Victor 21971
Yellow Dog Blues

SLIM AND HIS HOT BOYS

Mississippi Stomp (49871) Victor 38044
That's A Plenty

These sides were made in 1929 by a contingent out of Ben Pollack's Band including Goodman, Teagarden and MacPartland. Neither record is particularly good jazz, but the famous personnel makes them of interest.

DRIVELINGS

Art Hodes' *Friday Evenings of Hot Jazz* programs are presented by Edward Mullener at "La Cante" in Greenwich Village, New York City. Hodes' company consists of such jazzmen as J. P. Johnson, Mezz Meisrow, Joe Sullivan,

WHERE IS?

MICKEY IANNONE, Trombone, formerly with Enoch Light
DICK HARDING, Vocalist, formerly with Claude Thornhill
BILL ROBERTS, Former Ork Leader
MUSKY RUFFO, Alto Sax, formerly with Sonny Dunham
JIM TOMMY CURRY, Trombone, formerly with Ozzie Nelson
CHARLES MECHLING, Drummer, former Columbus, Ohio Ork Leader

WE FOUND

FRANK SIEGRIST, Trumpet, now at Gub Pig Pen, Bergundy & Blonville, New Orleans, Louisiana
GREG. PHILLIPS, Trombone, 320th A.A.F. Band, Enid Army Flying School, Enid, Oklahoma
GRAHAM YOUNG, Trumpet, 320th A.A.F. Band, Enid Army Flying School, Enid, Oklahoma
JIMMY MILONE, Tenor Sax, 320th A.A.F. Band, Enid Army Flying School, Enid, Oklahoma

Pianist Plays Jazz
In School of Music

Hartford, Conn.—Early in November Stanley Freedman, pianist, had the dubious honor of being the first to invade the Julius Hartt school of music with any form of jazz.

Freedman played a boogie-woogie version of *St. Louis Blues* and also improvisations on *Between the Devil and the Deep Blue Sea*, *Body and Soul*, *Man I Love*, and *Smoke Gets in Your Eyes*. The capacity audience's zealous applause made Freedman very happy.

—Hal Lowey

Sid De Paris, Leadbelly and many others.

The third Keppard Cardinal side reported in the *Hot Box* October 15 has turned out to be a reprint of Preston Jackson and his Uptown Band *Trombone Man* originally appearing on Paramount 12411 backed by the same band's *Yearning for Mandalay*. The reissue found by Love of Nashville was on Challenge 803 and carried the master 2650 which master is adjacent to Keppard's *Stock Yards Strut*. The horn on *Trombone Man* was probably Shirley Clay.

An additional Junie Cobb (see *Hot Box* September 1) side has been noted in an old Paramount catalogue brought to Chicago by Jay Reeder. Item listed as Junie Cobb's *Home Town Band* playing *Chicago Buzz* and *East Coast Trot* on Paramount 12382.

John Reid of Crosley Corporation, formerly of RCA Victor, has compiled a list of Duke Ellington's Victor records. Lists seven second masters as having been issued.

Mike Walker of Box 447, Poplar Bluff, Mo., owner of the Walker Novelty Co., has several hundred old records for sale.

Johnny Hodges, ace Ellington alto, advises that he definitely played on Columbia black label 14306 by Johnny Dunn's Band playing *Sergeant Dunn's Bugle Call Blues*.

COLLECTORS IN SERVICE

Pvt. David M. Faulkner, 613 Technical School Squadron, Flight A, Room 204, Atlantic City, N. J., invites correspondence with other collectors interested in the old Goodman Victors and Columbias, Ellington, Armstrong, and Morton's Red Hot Peppers. Wants copy of Goodman's *Georgia Jubilee*.

Peggy Alison, Chicago collector and Teagarden enthusiast formerly connected with the record department of Marshall Field's, has joined the WAVES and is now in camp at Bloomington, Ind.

Sgt. Harry Foster, 5204 New Hampshire Ave., Washington, D. C., collects Armstrong, Henderson, Goodman, *Stardust* recordings, and has complete Artie Shaw files and nearly a complete Bing Crosby collection. Cooper adds the following information regarding our record of the month October 1: He has Henderson's *Fidgety Feet* master No. 25 on Vo 1092 and master No. 26 on Bru 3521. Jack Baker, now at 735 Grafton Ave., Dayton, Ohio, expects to formally join the army on November 21st.

COLLECTORS' CATALOGUE

Bill Coverdale of Birmingham, Ala., one of the early hot jazz record collectors, is now stationed in Dayton, Ohio, as a factory representative.

Russell Ellinger of 4411 Pinehurst S. W., Grand Rapids, Mich. Has been collecting for five years and is interested in anything worth listening to.

Marable's Society Syncopators



This famous jazz band played on the riverboat out of New Orleans during the summer of 1918. Left to right: Warren "Baby" Dodds, drums; Bill "Baba" Ridgely, trombone; Joe Howard, trumpet; Louis Armstrong, cornet; Fate Marable, piano; Dave Jones, mellophone; Johnny Dodds, clarinet; Johnny St. Cyr, banjo; Pops Foster, bass. Baby Dodds once said the tone of Davey Jones' mellophone out on the Mississippi was the finest kick he had ever had in music.—Pic Courtesy Johnny St. Cyr.

Cow Cow Plays
In Cleveland

Cleveland—Cow Cow Davenport, old time boogie woogie pianist, is

now operating his own spot here at 3313 Scoville Avenue. Cow Cow, one of jazzdom's roving characters, is on top of the fifty year mark now, but still playing the fine brand of boogie woogie which made him famous.

Many Music
Men in Army

New York—The music industry has contributed a lengthy list of men to the armed forces. Here are some of the professional managers now engaged in active service:

Julian J. Aberbach, Richard Ables, Charley Adams, Bernard Albert, Irwin Berke, Bennett Blaine, Dr. Clay Boland, Nick Campbell, Ted Collier, Ted Cooper, Mort Davis, Paul Diamond, Lew Entin, Buddy Feyn, Anthony Fillis, Syd Foley, Jimmie Franklin, Al Friedman, Joseph Fuhrman, Larry Gallagher, Irwin Garshelis, Kermit Goell, Monroe Golden, Gene Goodman, Harry Goodman, Walter Gould, Robert S. Harris, Ted Hood, Don Huston, Charles Janoff, Ronnie Kaye, W. Dixon Kramer, Archie Livingston, Robert Lissauer, Herbert Lutz, Andy Buff, Murray Masloff, Jack Mass, Paul Mills, Sidney Mills, Sammy Myoda, Max Paul, Victor Pella, Jack Perrin, Lester Reis, Victor Sack, Harry Santly, Arthur Shilkret, Irving Seigel, Lewis J. Spina, Julian Stern, Arthur Tabin, Arthur Valande, Billy Waters, Irving H. Weiss, Sam Weiss.

Miller Has Bad Cold;
Not Pneumonia

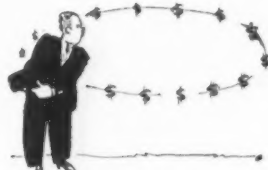
New York—Rumors that Glenn Miller, now a captain in the army, is gravely ill of pneumonia are incorrect. Miller is merely suffering from a bad cold.

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Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; n—night club; r—restaurant; t—theater; c—country club; CRA—Consolidated Radio Artists; NYC—New York City; F—Frederick Bros. Music Corp.; RKO Bids. NYC; M—Moe Gals, 48 West 4th St., NYC; GAC—General Amusement Corp., 800 Bids. NYC; JG—Joe Glaser, 50 Rockefeller Plaza, NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. Olay, 17 East 49th St., NYC; SZA—Stanford Zucker Agency, 581 Madison Ave., NYC; WMA—William Morris Agency, RKO Bids., NYC.

Bandleaders may list their bookings free of charge, merely by writing *Down Beat* two weeks before each issue.

Abbott, Dick (Mayfair) Washington, D.C.
Abbe, Vic (Book Cadillac) Detroit, Mich.
Adams, Jack (Cifaldi's Dream Barn) Indianapolis, Ind.
Adrian, Lou (Chicago) Chicago, Ill.
Abern, Bob (USO Dances) New London, Conn.
Alexander, Ray (Winter Gardens Club) LaCrosse, Wis.
Alexander, Van (On Tour) CRA
Alexander, Will (Hillcrest) Toledo, O.
Allen, Bob (Pennsylvania) NYC
Allen, Lee (Southern Tavern) Cleveland, O.
Allen, Red (Garrett Stage Bar) Chicago, Ill.
Allies, Paul (Arlington Lodge) Pittsburgh, Pa.
Ambassadors of Note (Book Cadillac) Detroit, Mich.
Almerino, Tony (Capitol SS) New Orleans
Alpert, Mickey (Crescent Grove) Boston
Alpert, Johnny (Palm Gardens) Easton, Pa.
Armstrong, Jack (Baker) Mineral Wells, Tex.
Armstrong, Al (Cafe Society) Downtown NYC
Andre, Bill (Libby's Club Era) Chgo, ne
Andrino, Frank (Seventh Avenue) Pittsburgh, Pa.
Anthony, Don (Tavern) Cleveland, O.
Armstrong, Louis (On Tour) JG
Arneheim, Gus (Sherman's Cafe) San Diego, Cal.
Arrandson, "Chop" (Abe and Pappy's) Houston, Tex.
Astor, Bob (On Tour) MCA
Atkins, Boyd (Main Club) Peoria, Ill.
Austin, Harold (Fruit-Utes) Buffalo, N.Y.
Ayres, Mitchell (Lincoln) NYC, h

Baker, Dick (WJTB) Chicago
Banks, Melvin (Edwards) Middletown, N.Y.
Bardo, Bill (USO Tour) GAC
Bardo, Charlie (On Tour) MCA
Barnette, Sammy (Paddock Club) Anderson, Ind.
Baron, Paul (CBS) NYC
Barrett, Hughie (Odenbach) Rochester, N.Y.
Baron, Bruce (Edition NYC) h
Bartha, Alex (St. Pier) Atlantic City
Bass, Count (Tour) NYC
Bass, 12/3-5, t: (Royal) Baltimore, Md.
Bass, 12/11-17, t: (Royal) Baltimore, Md.
Bass, Howard (Merry-Go-Round) Pittsburgh, Pa.
Becker, Bubbles (Continental Grove) Akron, O.
Beckner, Denny (Club Madrid) Louisville, Ky.
Bell, Al (Bubble Bar) Toledo, Ohio, ne
Bergere, Maximilian (LaMarquise) NYC, ne
Bicknell, Max (Dixie Club) K.C., Mo.
Bishop, Billy (Olympic) Seattle, Wash.
Blanchard, Kenny (Cablefish Golf Club) Cabesville, N.Y.
Blessington, Jimmie (Marblehead C.C.) Marblehead, Mass.
Bob and The Twins (Carolina Terrace) Forest Hills, L.I.
Bod, Eddy (Mae's Theater Bar) Milwaukee, Wis.
Bon Bon and His Buddies (Lou's German-Town Bar) Philadelphia

Bondhus, Neil (Blackstone) Chicago, h
Borr, Misha (Waldorf-Astoria) NYC, h
Boutie, Earl (Small's Paradise) NYC
Boutie, Russ (White City) Chicago, h
Bradford, Forest (House of Rink) Cincinnati, ne
Bragine, Vincent (Latin Quarter) Chicago, ne
Brandwynne, Nat (Del Rio) Washington, D.C.
Bratcher, Wahlie (Washington) Washington, D.C.
Brenne, Lou (Chez Paree) Chicago, ne
Brennan, Morrey (Fier) Celoron, N.Y.
Brigode, Ace (Hollywood) Kalamazoo, Mich.
Britton, Milt (Capitol) Washington, D.C.
Broome, Jere (Antlers) Colorado Springs, Colo.
Brown, Boyce (Liberty Inn) Chicago, ne
Brown, Lee (On Tour) JG
Brown, Roy (Equine) Brandon, Man.
Canada, h
Buckingham, Jack (Top's Cafe) San Diego, Cal.
Buckley, Frank (Riptide) M.B. Fla.
Bundy, Rudy (Casa Madrid) Sarasota, Fla.
Burns, Bernice (Glenview) Buffalo, N.Y.
Bushell, Billy (Woodhall) Montreal, Can.
Buss, Henry (Golden Gate) S.F., Cal.
Butterfield, Erskine (Fenway Hall) Cleveland, O.
Byrne, Bobby (Tune-Town) St. Louis, Mo., h

Cabelleros, The (Nevada) Baltimore Las Vegas, Nev.
Cabin Boys (Tavern) Escanaba, Mich.
Caceres, Emilio (Mar-Jo Club) Detroit, Mich.
Calloway, Cab (Paradise) Detroit, Mich.
Cammarata, Johnny (Italian Village) Syracuse, N.Y.
Capes, Glen (Lodge Club) Tucson, Ariz.
Caporal, Art (Libertate's) Elmira, N.Y.
Carlyle, Russ (On Henry) Willow Springs, Ill.
Carmen, Eddie (Regina Hall) Brooklyn, N.Y.
Carr, Mickey (Howard) Bridgeport, Conn.
Carroll, Irv (Coe House) Buffalo, N.Y.
Carson, Eddie (Blue Moon) Tucson, Ariz.
Carver, Jack (Gem Bar) Dearborn, Mich.
Casino, Del (Book Cadillac) Detroit, Mich.
Cattone, Billy (William Penn) Pittsburgh, Pa.
Cavallero, Carmen (Stater) Detroit, Mich.
Chamberlain, Al (LaSalle) Chicago, h
Chambers, Virgil (Kallio) Kat) Wichita, Kan.
Chester, Bob (On Tour) MCA
Christ, Don (Carmen's Lido Venise) Philadelphia
Clayton, Doc (On Tour) Ferguson Bros. Agency, Indianapolis, Ind.
Clayton, Jimmy (Delio's) Auburn, N.Y.
Clyde, Ruth (Coe House) Buffalo, N.Y.
Collins, Bill (Cave Springs C.C.) K.C., Mo.
Collins, Jack (Mark-Twin) Hartford, Conn.
Conde, Art (The Homestead) NYC, h
Conn, Freddie (State & Pitt) Rochester, N.Y.
Conrad, Lee (Samuels) Jamestown, N.Y.
Contreras, Manuel (Monteleone) New Orleans, La.
Coral Islanders (Savannah) Savannah, Ga.
Corry, Jack (Elk's Club) Washington, D.C.
Courtney, Del (Palace) San Francisco, Cal.
Covato, Est Jr. (Fort Pitt) Atlantic City, N.J.
Cox, Charlie (Colony) Las Vegas, Nev.
Coy, Fred Sheik (Anchor Club) Hamilton, Ohio
Craig, Carvel (Ansley) Atlanta, Ga.
Craig, Francis (Hermitage) Nashville, h
Crawford, Jack (Troadero) Evansville, Ind.
Crawford, 12/10, ne
Crosby, Bob (Earle) Philadelphia, 12/4-16, t: (RKO) Boston, 12/11-17, t: Cross, Dale (Utah) Salt Lake City, h

Crowell, Arthur (Pioneer) Tucson, Ariz.
Cugat, Xany (Waldorf-Astoria) NYC, h
Cummings, Jerry (Tops in Taps) Rockford, Ill.
Cummins, Bernie (On Tour) MCA
Cummins, Bob (Lotus Garden) Dover, Del.
Curbello, Fausto (Stork Club) NYC
Curbell, Herbert (La Conga) Berwyn, Md.
Currence, Jack (KGRC) Louisville, Ky.
Curtis, 12/10, ne
Dale Sisters Trio (Little Club) Chicago, ne
D'Amico, Nick (Stater) Buffalo, N.Y.
Davidson, Bill (Ken Club) Boston, Mass.
Davis, Al (Tie-Tie Cafe) Lynn, Mass.
Davis, Eddie (Larue's) NYC, r
Davis, Ed (White City) Springfield, Ill.
Davis, Johnny "Seat" (Orpheum) Davenport, Ia.
Davis, 12/4-16, t: (One-nighters) MCA, 12/7-13
Debra Rhythm Boys (Ruhan Blue) NYC
Denger, Carl (Hayward) Rochester, N.Y.
DeLong, Joe (Lansky Club) Leeds, N.Y.
Dibert, Sammy (London Chop House) Detroit
Dick, Chuck (CooCoo Nut Grove) Santa Monica, Cal.
DiPardo, Tony (Claridge) Memphis, Tenn.
Dixie Boys (Oriental Club) Lansing, Mich.
Dobbins "Tiny" (Adams) Phoenix, Ariz.
Dolores (Essex House) NYC, h
Donley, Billy (Mayfair) Boston, Mass.
Donner, Jimmy (MGM Studios) Culver City, Cal.
Dorsey, Tommy (MGM Studios) Culver City, Cal.
Dougherty, Stan (KKOK) St. Louis, Mo.
Dowling, Joe (Alcazar) Baltimore, Md.
Drake, Edgar (Brown) Louisville, Ky.
Duffy, George (Club Royale) Detroit
Duffy, Johnny (Blackstone) Chicago, h
Dun, Constance Merry Widows (Tally Ho) Lansing, Mich.
Duke, Helen (Stater) Cleveland, O.
Dunham, Sonny (On Tour) GAC
Dunsmoor, Eddy (Heidelberg) Jackson, Mich.
DuPont, Ann (On Tour) WMA
Dutton, Dennis (Allan Club) Indianapolis, Ind.
Ebenner, Freddie (Troutdale-In-The-Pines) Denver, Colo.
Eismann, Walt (Phila. Canal Club) Philadelphia, Pa.
Eldridge, Seamon (Keith's) Baltimore, Md.
Ellington, Duke (Howard) Washington, D.C.
Ellington, 12/4-10, t: (Stater) Hartford, Conn.
Ellington, 12/11-13, t: (Lyric) Bridgeport, Conn.
Ellington, 12/14-16, t: (Stater) Hartford, Conn.
Ellington, 12/17-19, t: (Lyric) Bridgeport, Conn.
Elliott, Harry (Platwood Club) Norwood, Minn.
Ellison, Dick (On Tour) Charleston, S.C.
Ernie, Val (Detroit Athletic Club) Detroit, Mich.
Erwin, Gene (Chin's) Cleveland, O.
Everette, Jack (Mac and Mac) Paducah, Ky.
Eymann, Jack (Lowry) St. Paul, Minn., h

Fairfield, George (Triant) Regina, Can.
Farber, Burt (Netherland Plaza) Cincinnati, O.
Farley, Eddie (Aquarium) NYC, r
Farrell, Jimmy (Club MacArthur) Columbia, S.C.
Farney, Jimmy (Holmes) Hattiesburg, Miss.
Farr, Harmon (Eddies Grill) Easton, Pa.
Fay, Ben (KMOX) St. Louis, Mo.
Fellman, Walter (600 Club) Miami, Fla.
Fernandez, Luis (Club Bali) Philadelphia, ne
Festa, Larry (Casa Mana) Tenneke, N.J.
Fields, Artie (Esquires) (Alicia Cafe) Detroit
Fields, Skip (On Tour) MCA
Fin Rita, Ted (On Tour) MCA
Finman, Paul (Masonic Auditorium) Toronto, Can.
Fisher, Don (The Stines) Hazleton, Pa.
Fisher, Freddie (Lakota's) Milwaukee, Wis.
Fitzgerald, Ella (Paradise) Detroit, Mich.
Fitzgerald, Jack (19th Hole) Union, N.J.
Five Belles and a Beau (Circle Inn) Vineland, N.J.
Fletcher, Sam (Capri) Hollywood, Cal.
Fletcher, Sammy (On Tour) MCA
Floyd, Em (Lafayette) Chgo, h
Floyd, Chick (Stater) Boston, h
Ford, Bob (Eagles Club) Titusville, Pa.
Foster, Chuck (Roosevelt) Washington, D.C.
Four Clefs (Bouette) Rock Island, Ill.
Four Kings of Jive (German-Town Bar) Philadelphia, Pa.
Four of Us (Fox Head Tavern) Cedar Rapids, Ia.
Four Red Jackets (Hilton) Long Beach, Cal.
Fox, Jay (Northlake) Seattle, h
Francis, Al (Penn-Atlantic) Atlantic City, N.J.
Frank & Mac's Collegians (Liberty Hall) Toronto, Ont.
Franklin, Buddy (Rice) Houston, Tex.
Freeman, Bud (Sherman) Chicago, Monday Nights
Fuller, Walter (Gigaleaux) Peoria, Ill.
Funk, Ray (Paxton) Omaha, Neb.
Gaines, Charlie (Carroll's) Philadelphia, Pa.
Garber, Jan (Triannon) Southgate, Cal.
Gayle, Al (The Louisiana) Los Angeles, Cal.
Gelson, Frankie (Radison) Minneapolis, Minn.
Gerace, Tony (Niagara) Niagara Falls, N.Y.
Gilbert, Johnny (Grand Terrace) Detroit, Mich.
Goldfield, "Goldie" (Anglesey Cafe) Minneapolis, Minn.
Gomez, Kookkie (U.S.O. Tour) San Antonio, Tex.
Goodman, Benny (New Yorker) NYC
Goodson, Ernie (Sky Club) Miami, Fla.
Gorham, Jimmy (Studio) Philadelphia, h
Gratifier, French (Babe's) Des Moines, Ia.
Grassick, Bill (Ringside) Mansfield, O.
Gruzo, Joe (Ideal Spot) Forest Hills, L.I.
Gray, Glen (Strand) NYC, t
Grayson, Hal (Henderson) Balboa Beach, Cal.
Grayson, Val (Madura's Dancehall) Richmond, Va.
Grimes, Don (Tantilla Gardens) Richmond, Va.
Haley, Hal (East Allentown Fireman Social Club) Bethlehem, Pa.
Hampton, Lionel (On Tour) JG
Hendley, Lee (Mary's) Kansas City, Mo.
Harkness, Tommy (Winter Crystal) Reading, Pa.
Harlem Highlanders (Jai Lai Cafe) Co-roby, Bob (Earle) Philadelphia, 12/4-16, t: (RKO) Boston, 12/11-17, t: Cross, Dale (Utah) Salt Lake City, h

Harris, Jack (La Conga) NYC, ne
Harris, Jimmy (Hoffmann) South Bend, Ind.
Harrison, Ford (Providence-Biltmore) Providence, R.I.
Hawkins, Erskine (Tie Toe) Boston, 12/6-19, ne
Hawkins, Ralph (Crossroads) Washington, D.C.
Hawkins, Skipper (Troadero) Wichita, Kan.
Hayes, Billy (Old Falls Tavern) Philadelphia, Pa.
Hayman, Stan (634 Club) Miami Beach, Fla.
Haywood, Eddie (Village Vanguard) NYC
Heatherton, Ray (Biltmore) NYC, h
Heidt, Horace (Casa Manana) Culver City, Cal.
Heming, Kitty (Sun Ray Gardens) Philadelphia, Pa.
Henson, Fletcher (On Tour) Fred. Bros.
Henry, Joe (Glenn Allen's) London, Ont.
Hepcats & Daisy Mae (Doc's Cafe) Baltimore, Md.
Herb, Ray (USO Tour) Fred. Bros.
Herbman, Ray (Barclay) Philadelphia, h
Herman, Woody (Paramount) NYC, t
Herth, Milt (Dempsey's) NYC, r
Huginbottom, Jay C. (Garrett Stage Bar) Chicago, ne
Hill, Tiny (Indiana Road) Indianapolis, Ind.
Hiller, Sam (Saskatchewan) Regina, Can.
Hines, Earl (On Tour) WMA
Hines, Leo (On Tour) JG
Hoffman, Earl (Lincoln Highway Inn) Mishawaka, Ind.
Hoffman, 12/10, ne
Hoffman, 12/11-13, t: (Garrett Stage Bar) Chicago, ne
Holmes, Herbie (Mark Hopkins) San Francisco, Cal.
Hook, Jack (Aragon) Houston, Tex.
Hoover, Red (Saratoga Lido) Saratoga, Fla.
Houston, Eric (High Hat) Tampa, Fla.
Houser, Hank (Jimmie's) Miami, Fla.
Howard, Bill (Ritz Supper Club) Atlanta, Ga.
Howard, Eddy (Aragon) Chicago, h
Howard, Paul (Virginia's) Eagle Rock, Cal.
Howell, Connie (Woodlawn) New London, Conn.
Hummel, Jack (Washington Club) East Liverpool, O.
Hutson, Brad (Colonial) Pittsburgh, ne
Hutton, John (Terre Haute) Terre Haute, Ind.
Hutte, Ind. 12/4, t: (Lafayette) Lafayette, Ind.
Hutte, Ind. 12/5, t: (Paramount) Newark, N.J.
Hutte, Ind. 12/6, t: (Adams) Newark, N.J.
Hutte, Ind. 12/10-16, t: (Adams) Newark, N.J.
Hymes, Don (Log Cabin) Red Bud, Ill.

Ink Spots (Apollo) NYC, 12/3-10, t: (Fay's) Philadelphia, 12/11-17, t: (Paramount) Newark, N.J.
International Sweethearts of Rhythm (On Tour) Fred. Bros.
Jackson, Paul (442 Club) Port Huron, Mich.
Jagger, Kenny (Leland) Richmond, Ind.
James, Harry (MGM Studios) Culver City, Cal.
James, Jimmy (WLV) Cincinnati
Jarrett, Art (On Tour) MCA
Jelenick, Eugene (Newman's Lake House) Saratoga, N.Y.
Jenkins, Bill (St. Simon's) Buffalo, N.Y.
Jerome, Henry (Pelham Heath Inn) NYC
Jewell, Del (Victory Gardens) Blanford, N.Y.
Johnson, Bob (Hanover Lodge) Allentown, Pa.
Johnson, Cee Pee (Rhumbogee) Hollywood, Cal.
Johnson, Herb (St. Andre) Montreal, Can.
Johnson, Herman (Vacht Club) Pittsburgh, Pa.
Johnson, 12/10, ne
Johnson, 12/11-13, t: (Lyric) Bridgeport, Conn.
Johnson, 12/14-16, t: (Stater) Hartford, Conn.
Johnson, 12/17-19, t: (Lyric) Bridgeport, Conn.
Johnson, 12/20-22, t: (Lyric) Bridgeport, Conn.
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Johnson, 12/95-97, t: (Lyric) Bridgeport, Conn.
Johnson, 12/98-100, t: (Lyric) Bridgeport, Conn.

Kain, Paul (Treasure Island) Washington, D.C.
Karnson, Maria (Gibson) Cincinnati, O.
Kassell, Art (Bismarck) Chicago, h
Kay, Herbie (On Tour) MCA
Kay, Bob (Madison) Berkeley, Cal.
Kay, Sammy (Palace) Cleveland, O.
Kay, 12/3-5, t: (Central) Passaic, N.J.
Kay, 12/11-13, t: (Lyric) Bridgeport, Conn.
Kay, 12/14-16, t: (Stater) Hartford, Conn.
Kay, 12/17-19, t: (Lyric) Bridgeport, Conn.
Kay, 12/20-22, t: (Lyric) Bridgeport, Conn.
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Kay, 12/95-97, t: (Lyric) Bridgeport, Conn.
Kay, 12/98-100, t: (Lyric) Bridgeport, Conn.

Kendall, Sonny (Felix's Monte Carlo) NYC
Kenton, Stan (Sherman) Chicago, Opg.
Kern, Bob (Severin) Indianapolis, Ind.
Kerr, Charlie (Cathay Tea Gardens) Philadelphia
King, Cole Trio (331 Club) L.A., Cal.
King, Eddie (Carl's Wonder Bar) Philadelphia, Pa.
King, George (Edgewater Beach) Chicago, 12/10, h
King, Saunders (Back Stage) San Francisco, Cal.
Kinnor, Ray (Capitol) Madison, Wis.
Kirby, John (Waldorf-Astoria) NYC, h
Kirby, Andy (Arcadia) NYC, h
Kish, Joe (Vine Gardens) Chicago
Kish, Bob (Madison) NYC, h
Kolas, King (On Tour) Ferguson Bros. Agency, Indianapolis, Ind.
Korn, Kobler (Rogers Corner) NYC
Korn, Monte (Roosevelt) Monticello, N.Y.
Krupa, Gene (Fellamio) Hollywood, Cal.
K's, Tommy (Gemmell Club) Bingham Canyon, Utah
Kuhn, Dick (On Tour) MCA
Kyer, Kay (On Tour) NYC
Labrie, Lloyd (French Village) Dayton, O.
LaMar Club Orch. (Wheel Cafe) L.A., Cal.
Lande, Jules (Ambassador) NYC, h
Lang, Geo. Al (Wood's Cafe) Charleston, S.C.
Larue, Len (On Tour) South Amby, N.J.
Larkin, Milton (Rhumbogee) Chicago, ne
Larry's Sunset Riders (Chanticleer Club) Tucson, Ariz.
Lazala, Ramon (Park Central) NYC, h
Lee, Bobby (Clyde's Tavern) Buck Hill, Pa.
Lee, Cecil (Club Zombie) Detroit
Leighton, Joe (Tavern) Savannah, Ga.
LeMaire, Jack (Happy Hour) Minneapolis, Minn.
Leonard, Ada (Orpheum) L.A., Cal.
Leonard, 12/3-5, t: (One-nighters) Fred. Bros.
Leonard, 12/11-13, t: (Lyric) Bridgeport, Conn.
Leonard, 12/14-16, t: (Stater) Hartford, Conn.
Leonard, 12/17-19, t: (Lyric) Bridgeport, Conn.
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Levin, 12/98-100, t: (Lyric) Bridgeport, Conn.

London, Blackie (Red Raven) Cleveland, O.
London, Larry (Club 21) Baltimore, Md.
Long, Johnny (Metropolitan) Providence, R.I.
Long, 12/4-16, t: (Lyric) Bridgeport, Conn.
Long, 12/17-19, t: (Lyric) Bridgeport, Conn.
Long, 12/20-22, t: (Lyric) Bridgeport, Conn.
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Big Tea Packs Shangri-La in Philadelphia

Changes Men So Fast He Can't Catch All Their Names

Philadelphia—After a grand opening with music furnished by Dick Stabile's ork, the Shangri-La—newest theater-restaurant in town—pulled a surprise by signing Jack Teagarden's crew for a three-week engagement.

Featuring Chinese-American cuisine, the Shangri-La became the first dine-and-dance spot in Philly to furnish music by really top-notch bands. With a seating capacity of 700, Big T had the nitery packed daily with long lines of patrons waiting anxiously for a chance to hear some of that fine jazz that rarely hits this town.

Teagarden now boasts a mixed band of youngsters and many old-timers—due to the draft—but has retained his famous style. To demonstrate what confusion the war has caused the crew, Jackson could not tell your reporter the name of one of his trombonists who had been with him "only one week."

The "unknown" finally revealed that his name was Palmer Compay and that he also doubled trumpet—giving Tea 4 bugles on certain orchestrations.

Esther Todd with T

Teagarden's sax section now reads Bob Redwine, John Battenberg (also clarinet), Bill Hitz, Bill Mackrell and Stoner Beard. Roy Peters, Sterling Bose and Allen "Snuffy" Klaus (hot stuff) comprise the trumpet section while Compay, Wally Barron and Jose Guiterrey handle the tram parts. Rhythm is composed of Harry Stone, sensational 17-year-old drummer; Vic Cipponeri, bass, and pianist Ernie Hughes.

Featured vocalists are Bill Reynolds and Esther Todd. Following the Shangri-La engagement, the band continues its scheduled MCA tour of one-nighters in the east.

The great influx of defense workers to Philly and vicinity has upped business and big-name stage shows at the Earle and Stanley (Camden, N. J.) theaters are doing standing-room biz nightly. This has caused the Fays, former local burlesque theater, to change its policy and "Father" Hines inaugurated a new series of top-flight ork shows to be presented here.

Bon Bon Kept Busy

Johnny Warrington, young maestro who took over Joey Kearns' band at station WCAU, has kept the group in fine shape. Warrington, who has written and features an original titled *Business in Blue*, often uses Jimmy Saunders as vocalist. Known as Sonny Saunders before he left WCAU some time ago to join Harry James, Jimmy relinquished his position with the trumpeter to be nearer his family and await an expected draft call.

Bon Bon and his Buddies, besides their occasional appearances on WCAU, are being kept busy at local niteries. Featuring boogie-woogie pianist Romaine Brown, Bon Bon is now holding forth at Lou's Chanceller Bar.

—Rube Cummings

Chick Mauthe Has Right Band

Cincinnati—The new Chick Mauthe band is the best small combo to hit this burg since the Wolverines. The band spills a fine brand of jazz. Unique instrumentation includes French horn and bassoon, that adds much to the odd coloring of this unit. Besides playing WKRC mutual out-staff band, they also double at the over the river nitery in Newport, the Glenn Hotel.

Deke Moffett, who had a long run at the Glenn before the Mauthe band came on the scene, is now one nighting until the gas rationing overtakes him.

—Bud Ebel

Kay and Her Kute Kittens



Columbia, S. C.—No draft problems in this band, according to the leader, Kay Phillips, who plays piano, solovox and organ. The girls are Mary Lou Phillips, vocalist; Ellen Butler, trumpet; Rita Senard, drums; Helen Day, alto sax, and Kathleen Souser, tenor sax.

'Rey King' Over the News With the Help of Donna

Alvino Rey and the King Sisters opening at the Sherman November 10th marks their first location job in Chicago since their old Horace Heidt days at the Drake Hotel in 1935. It was evident their Chicago friends were glad to see them back since their opening night was big and their first Saturday broke all existing marks at the Sherman, both attendance and gross. They will broadcast nightly over NBC and each Wednesday at 11:30 p.m. (EWT) over Mutual, their weekly Treasury Show.

After their Chicago engagement the Alvino Rey crew moves westward to make a picture for Universal . . . which starts production January 11, 1943. This is their second movie in a year. It also marks the first time in many years that Alvino and the girls will be home with their families for Christmas. An engagement at the Palladium may follow the picture.

Uncle Sam is still at work in the band and has effected the following changes: Bill Schallen, lead trombone and featured vocalist, who has been with the band almost since its beginning, joined the coast guard at Curtiss Bay, Maryland, which has almost as many ex-Rey men as the present Rey band. Reid Tanner took over Bill's chair and Reid's replacement isn't yet set. George Paulson, former

Thornhill man, replaces Mike Sabol on tenor sax. Buddy Dean replaces Benny Glassman in the sax section.

Hobnob with Merry Macs

When the Merry Macs opened at the Paramount theater in New York the King Sisters presented them with a "good luck" bottle of champagne. The Merry Macs reciprocated by sending the girls orchids their closing night at the Astor. Does that sound like competitors?

While appearing at the State theater in Hartford, Conn., the King Sisters discovered four little girls, the Paulette Sisters, who have aspirations to become a famous singing quartette. They sang so well that the Kings invited them to appear with them at the Astor Hotel. The tiny and lovely girls proved a sensation and the King Sisters have taken them under their wing as proteges.

War Workers Only

Indianapolis, Ind.—Denny Dutton's territory band has moved from the Riverside Showboat to the Allison Club, after-hour nightery here for defense workers only.



Having taken care of the newspaper question in the last issue, there is very little left to suggest other than what you can think up yourselves. Naturally you must remember that your duty is to plug your band. Get his records played on the air. See that your members attend his theater and ballroom appearances. Keep building him up to your friends, and even think up clever advertising stunts that you can do when your leader comes to town.

'Hot Lips' Levine In Washington

Washington, D. C.—Henry "Hot Lips" Levine is now Pfc. Hot Lips at his new address at Washington's Army War College. Maestro Levine, the suave interpreter of the three B's, Blues, Boogie Woogie and Barrelhouse on Blue web's *Chamber Music Society of Lower Basin Street*, is now with the United States Army Band. It is also understood that Henry is mastering a small jazz unit in his spare time.

Metopera Auditions

The Metropolitan Opera Auditions of the Air started their eighth season on the air November 29 over the Blue Network. The twelve winners in preceding years have appeared in a total of 886 performances at the Metropolitan.

Plan Parties

Try to plan parties and interesting things for your members whenever possible. I will try to take this matter up in my next series of discussions on "interesting things to do with a fan club" which I intend to start in a near

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issue. Also remember that today we are all members of a big fan club for Uncle Sam and that there may be times when you and your members can get together to do things for him. I intend to take that matter up in the next issue. But now, let's get on with the news of fan clubs, old and new.

New Cards In

Charles L. Walters, 443 Illchester Avenue, Baltimore, Md., has made us an honorary member of his Stan Kenton Fan Club, for which, thanks. Stan is a very good friend of ours. Charles also wants more members for the club. He expects to have 300 members soon. You Kenton fans can help him by joining. Mary Riegert, 34 Linds Farne Avenue, Westmont, N. J., sent us a membership card to her Gene Krupa Club. Again thanks; Gene is another old friend. We knew Gene way back in 1935. Mary would like more Krupa fans to join her club.

Jackie Rhodes, 2153 Farragut Avenue, Chicago, sends us the latest *Pages of Praise* for Dick Jurgens and tells us that she won a ten dollar bet from Dick for keeping her club going so well. She was presented with the check on the Aragon bandstand on the night of Dick's recent opening there. (Incidentally, you fan club presidents, that's what we meant recently in our newspaper article where we said, "Make your news interesting.")

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MISCELLANEOUS

NEW SONG—"Virginia Feud on the Japanese Sandman." Copy \$1.00. Terry, Warwick, N.Y.

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Mark Tarakajian, 701 90th Street, North Bergen, N. J., sent us the *Charlie's Herald* for his Charlie Barnet Fan Club. It's a fine paper. Congrats, Mark. Barnet fans can join and get the paper by writing to Mark. A Red Norvo Fan Club is announced by Col. Buddy Braunstein, 1430 Monroe Avenue, Rochester, N. Y., and wants new members. Jim Winch, Jr., president of Glenn Miller Club No. 520, Cazenovia, N. Y., writes in for new members and to re-register his club. (A lot of clubs are going to be dropped from the files unless they re-register as of November 1, 1942.)

Robert Witzke, 400 Copeland Avenue, La Crosse, Wisconsin, is looking for new members for his Alvino Rey and King Sisters Fan Club, Chapter 7. A young Britisher (18 years old and handsome) is Basie G. Grinstead, 5 Pope Street, Leicester, England, who would like to correspond with a girl about his own age here who could tell him about the music business and life in America. He likes Muggsy Spanier, Bob Crosby and Tommy Dorsey. Carrie Newman, RFD No. 1, Hightstown, N. J., would like to correspond with Horace Heidt fans.

That's enough for now and we still have a lot of letters left over, so bear with us if your club hasn't received its mention. Maybe your letter is next.

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